1

ÉDITION CLASSIQUE A. DURAND & FILS

N° 9700

CHOPIN

Œuvres complètes pour Piano

BALLADES & IMPROMPTUS

Révision par CLAUDE DEBUSSY

Prix net: 2 fr. 50

Paris, A. DURAND & FILS, Éditeurs
DURAND & Cie
4, Place de la Madeleine

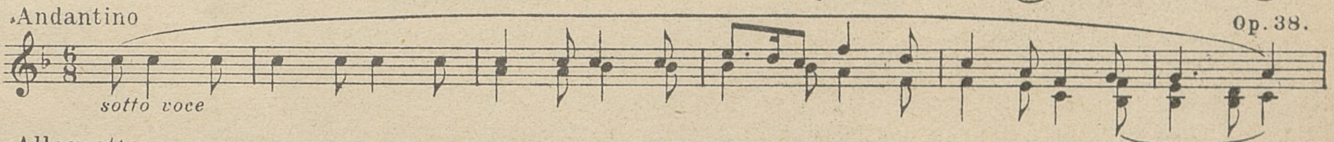
Paris, Imp. Française de musique.

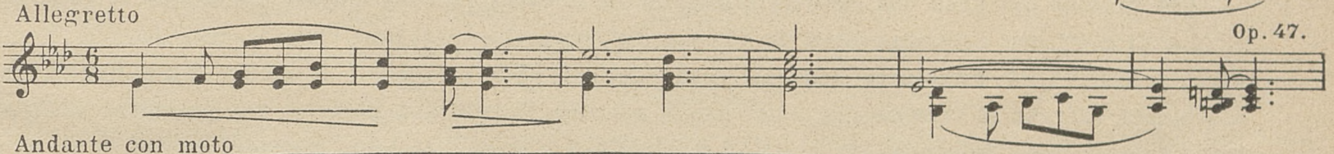
2

INDEX

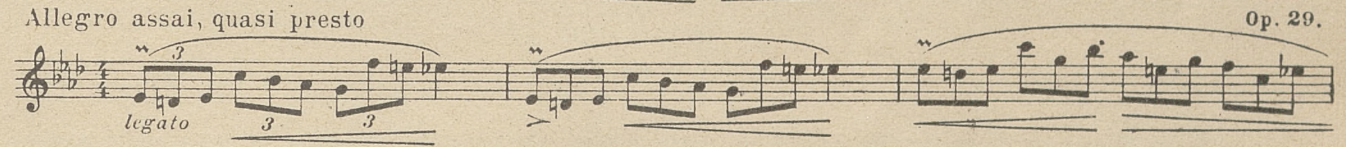
BALLADES ET IMPROMPTUS

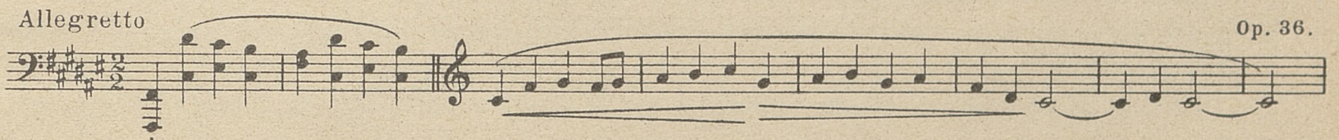
Nº 1


Nº 2


Nº 3


Nº 4


Nº 1


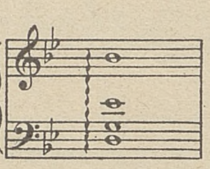
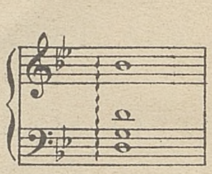
Nº 2


Nº 3




NOTES CRITIQUES

BALLADE I
Op. 23

(*a*) L'édition française originale donnait la version suivante adoptée dans la présente édition:  tandis que certaines éditions postérieures françaises et étrangères donnent la version ci-contre: 

Les raisons qui nous ont conduit à adopter la 1re version sont d'ordre historique et esthétique.

La plupart des contemporains de Chopin ont, naturellement, joué cette mesure dans sa forme harmonique primitive, et, d'après un souvenir personnel que nous a rapporté le maître Saint-Saëns, Franz Liszt a toujours exécuté la version que nous avons adoptée. De plus, au point de vue purement musical, il est incontestable que l'harmonie de l'édition originale a une saveur toute particulière et il y a peut-être lieu de supposer que c'est la hardiesse même de cet accord qui aura amené Chopin (chapitré par quelque observateur rigoureux de la règle) à modifier le *Mi* en *Ré*.

BALLADE II
Op. 38

Nous avons eu la bonne fortune, pour cette œuvre, de pouvoir consulter le manuscrit autographe de Chopin que possède le maître Saint-Saëns et qu'il nous a très obligeamment confié, qu'il en soit ici très chaleureusement remercié.

L'étude de ce précieux document nous a révélé diverses particularités consignées ci-après.

(*a*) Au début de la Ballade, Chopin avait primitivement prolongé la pédale d'*Ut* pendant une demi-mesure.

(*b*) Ici, le manuscrit présentait la version primitive suivante, à la basse:  que l'auteur a modifié pour adopter le mouvement de basse gravé dans la présente édition.

(*c*)(*d*) Dans ces deux mesures, la basse primitivement écrite par Chopin était: 

(*e*)(*f*) Dans ces deux mesures, l'auteur avait primitivement écrit sa basse ainsi: 

(*g*) La première version du manuscrit, barrée à l'encre, donne, pour ces mesures finales, la disposition suivante adoptée dans notre édition:  la dernière version du manuscrit est ainsi présentée. 

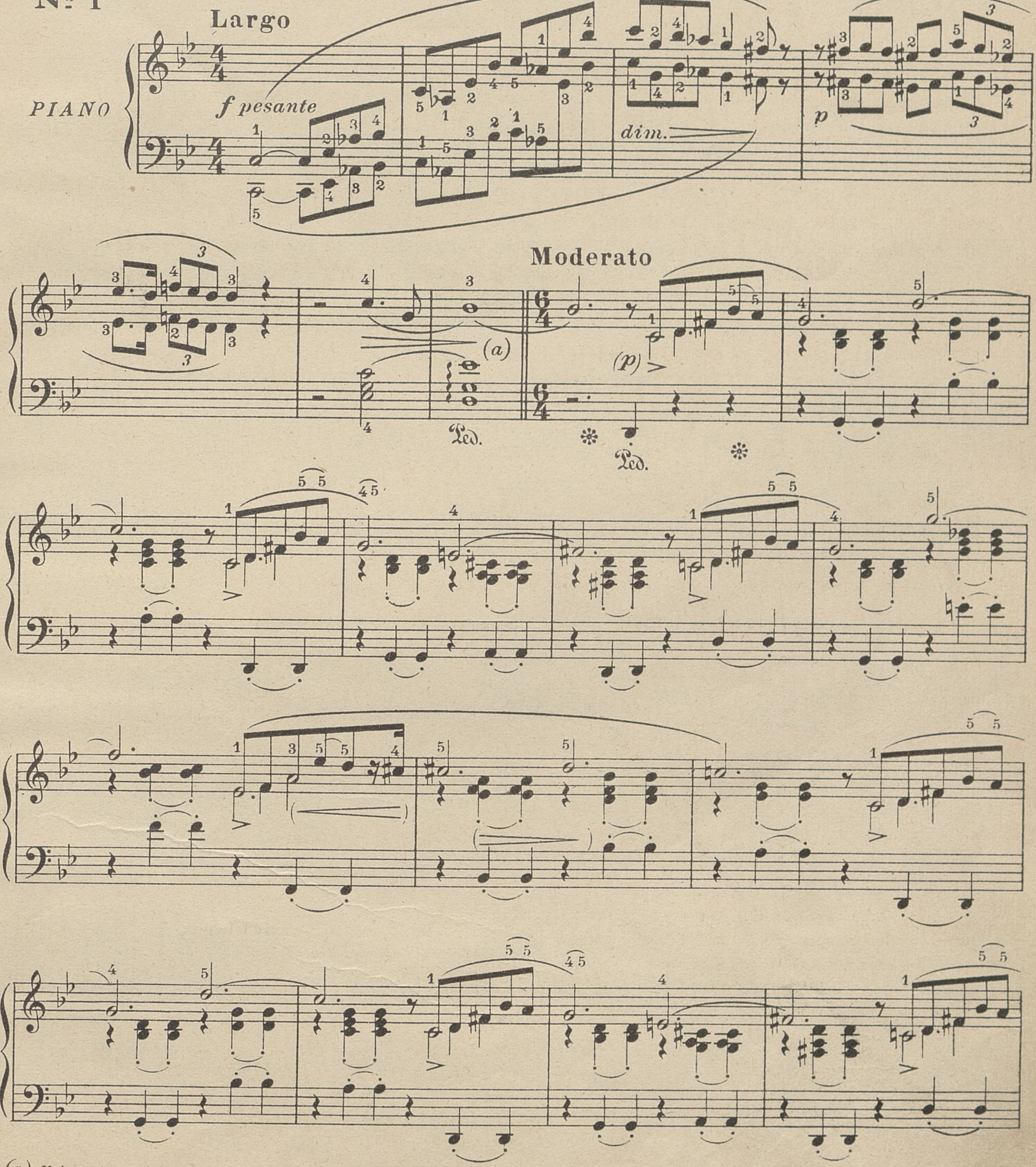
tandis que, dans l'édition originale, ces mesures sont ainsi gravées: 

Ballade

à Monsieur le Baron de Stockhausen

FR. CHOPIN
Op. 23

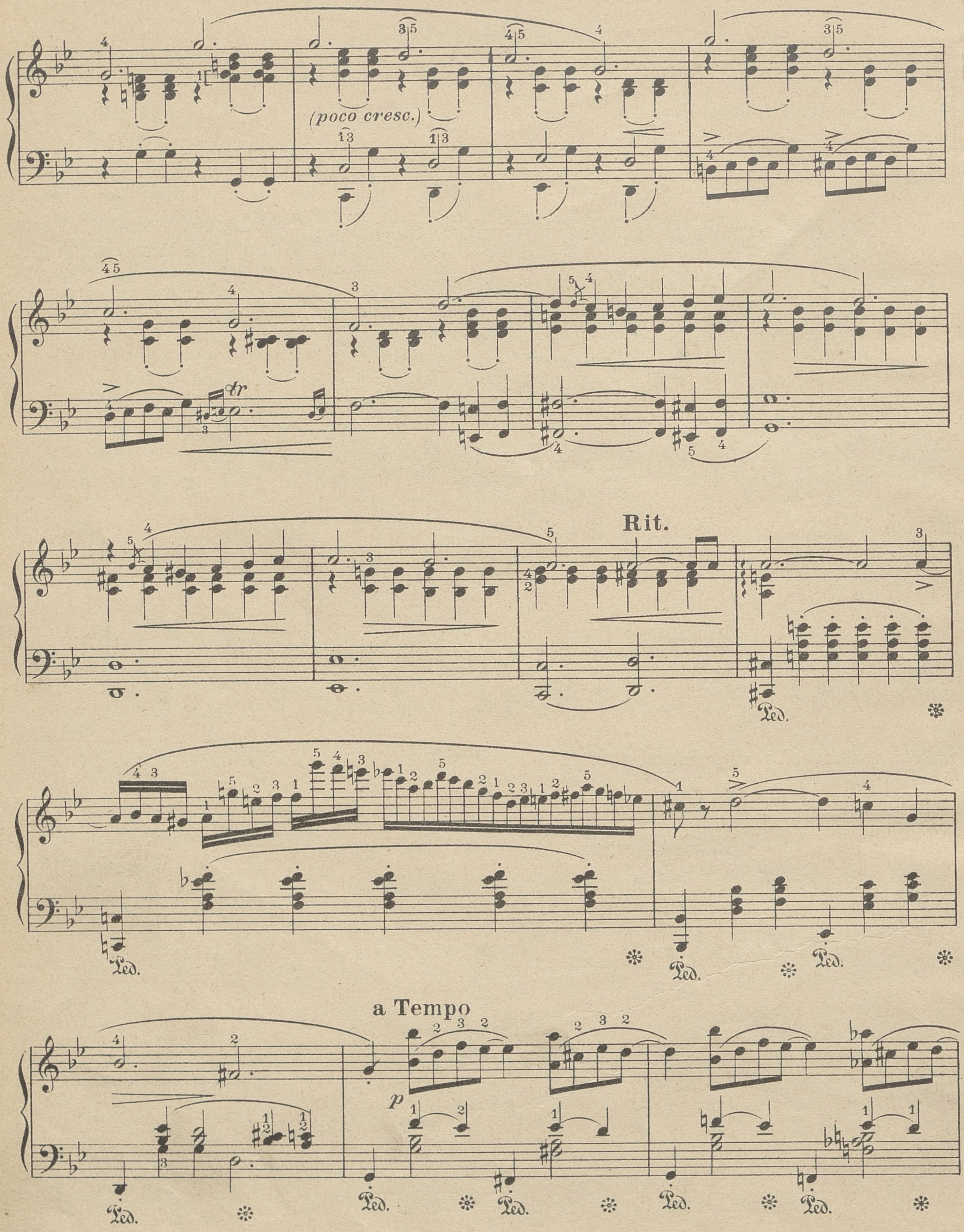
Nº 1

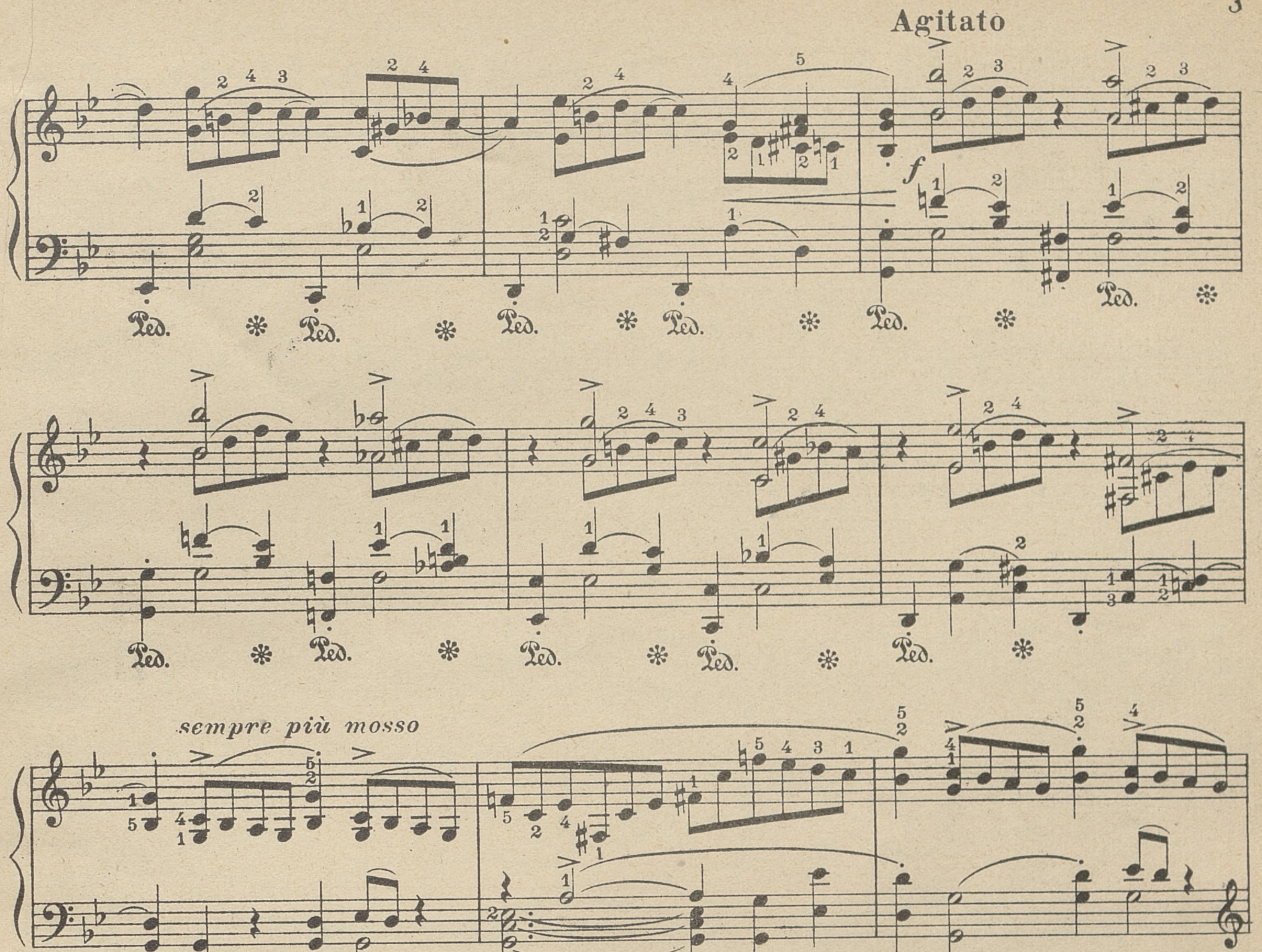


(a) Voir notes critiques.

D. & F. 9700

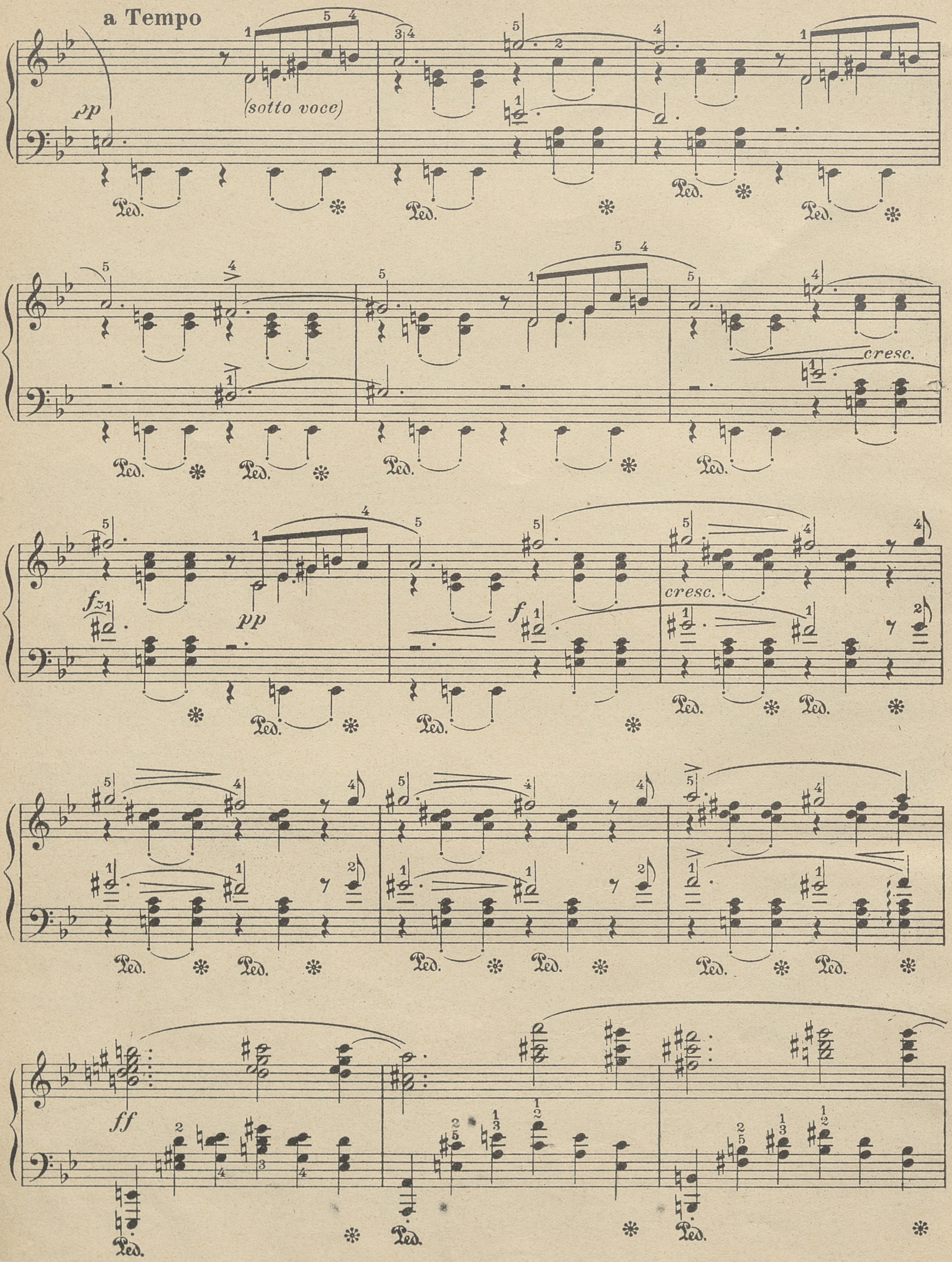
Paris, 4. Place de la Madeleine

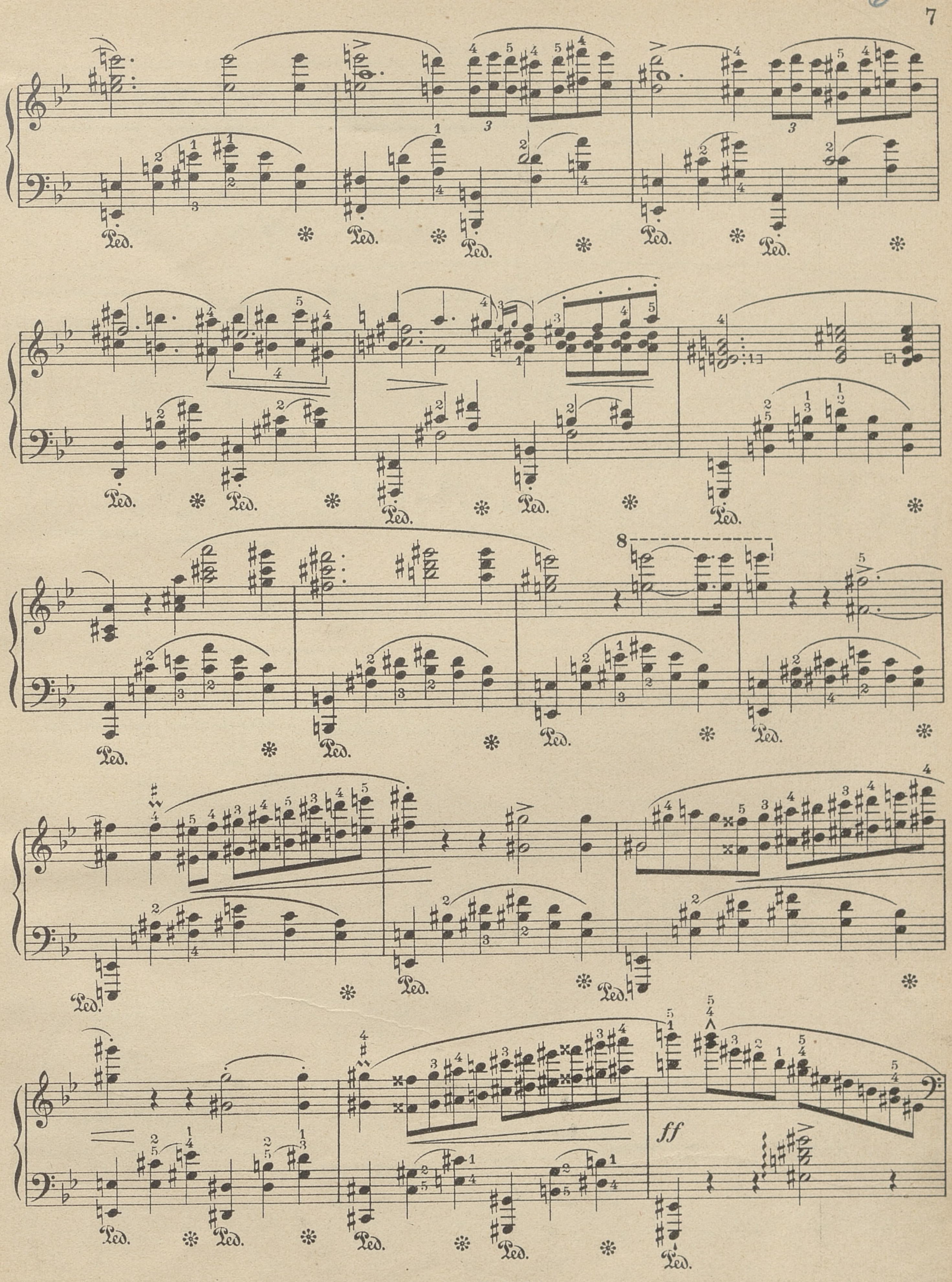

(poco cresc.)
Rit.
a Tempo
p
Ped.


Agitato
sempre più mosso
dim.

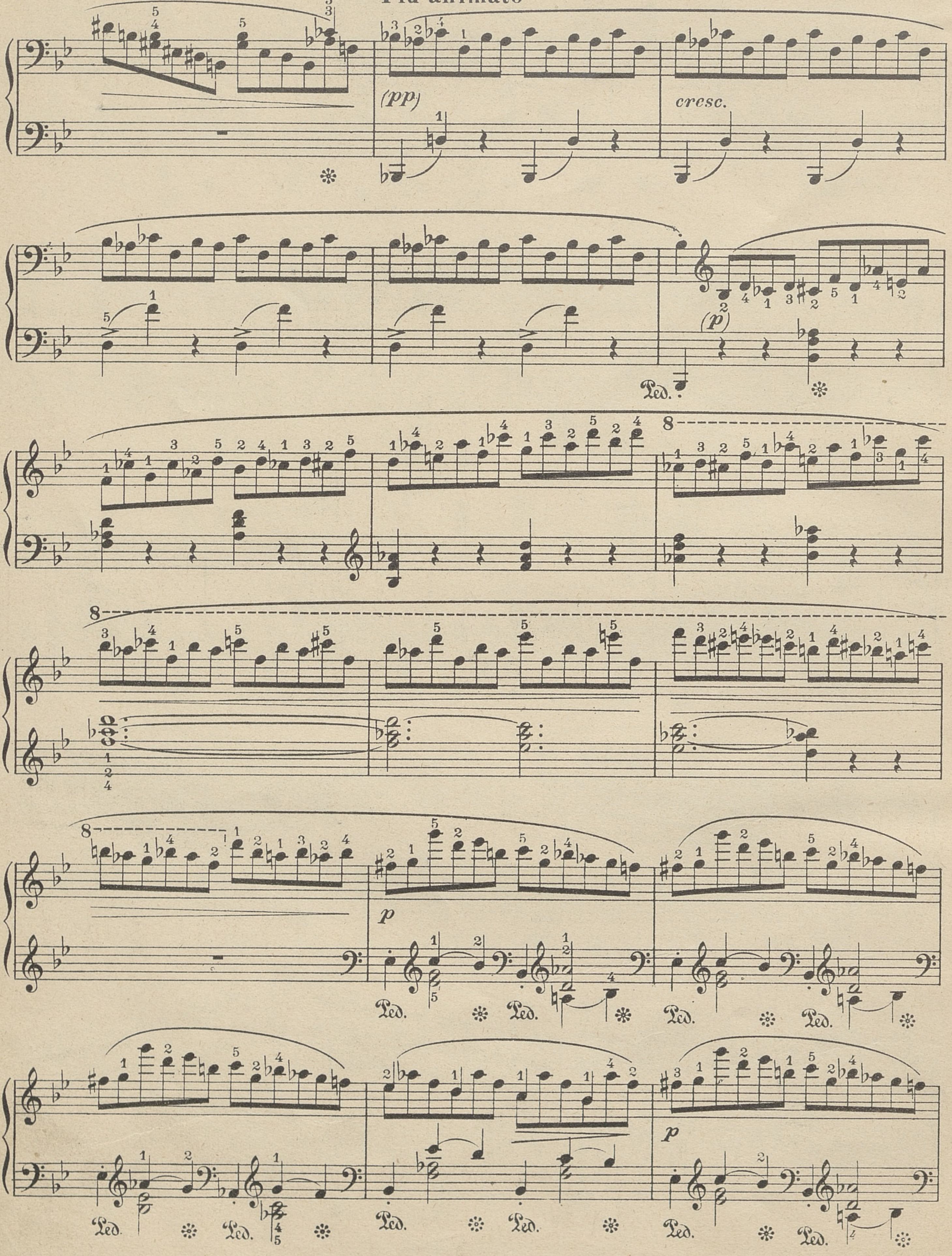

(p)
(pp)
(sonore)
calando
smorz.
Rit.
Meno mosso
pp

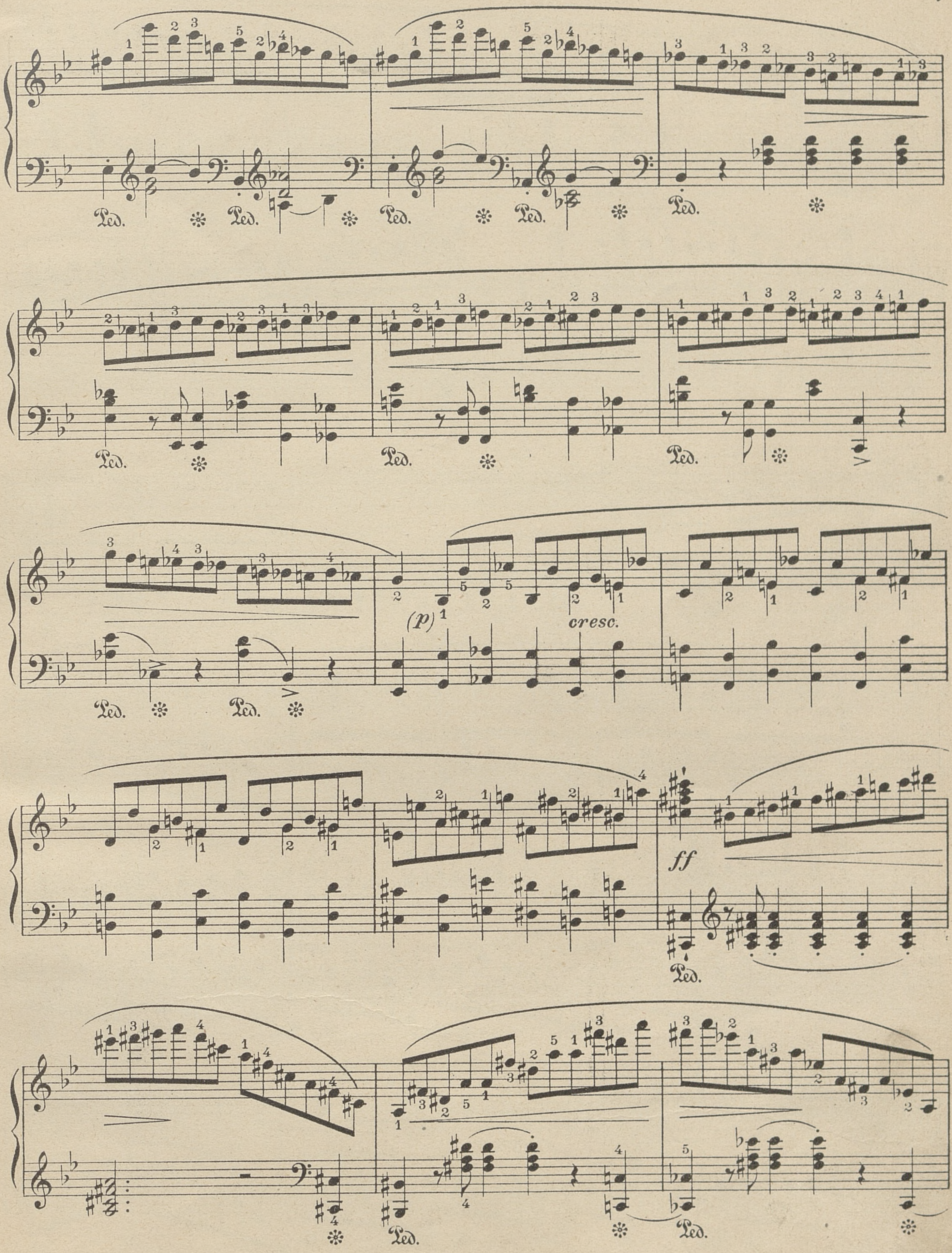

(mf)
(p)
sempre pp
sempre
Rall.
dim.
m.d.
m.g.


a Tempo
pp
(sotto voce)
cresc.
fz
pp
f
cresc.
ff
Ped.

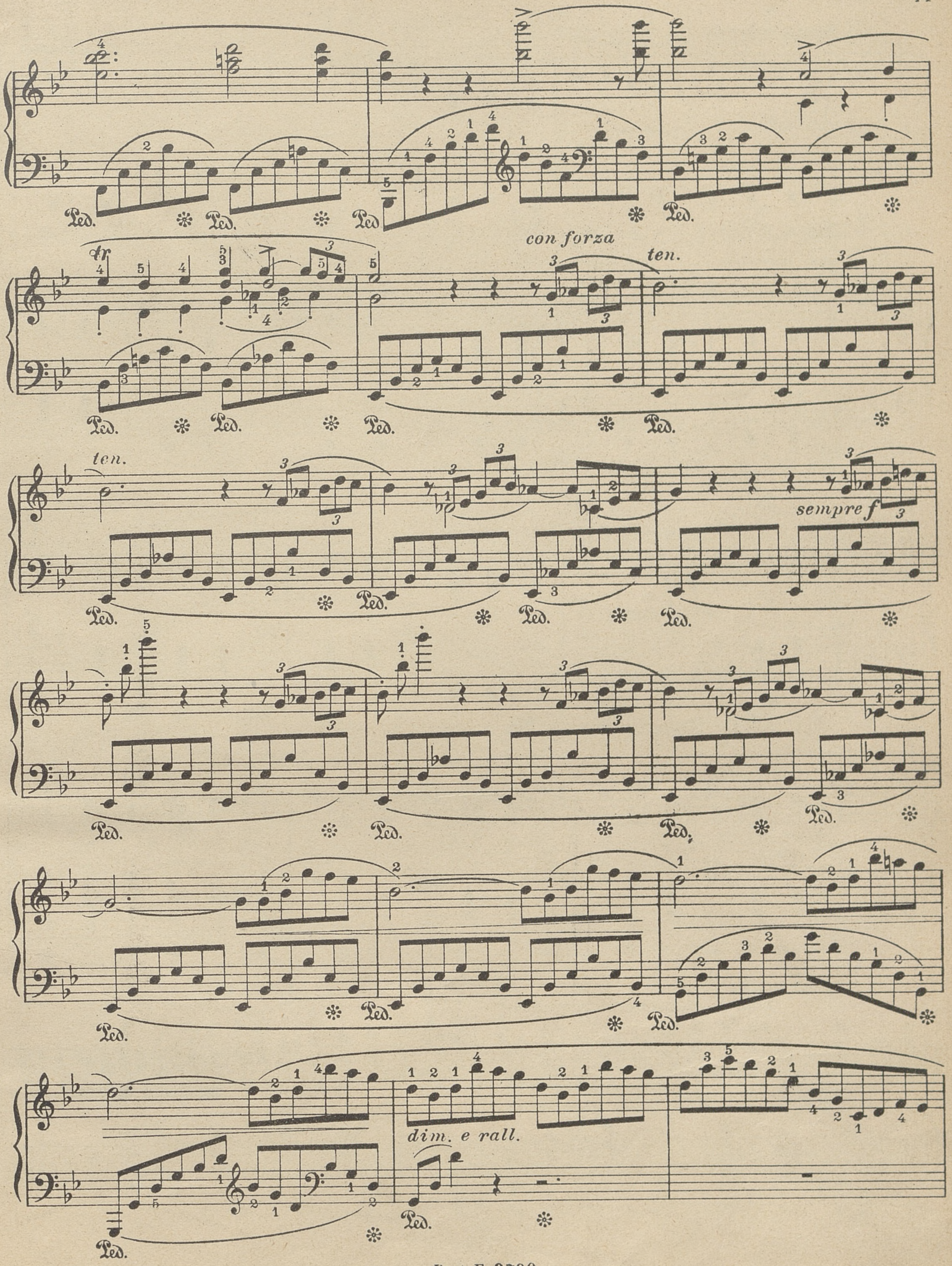

Ped.
ff

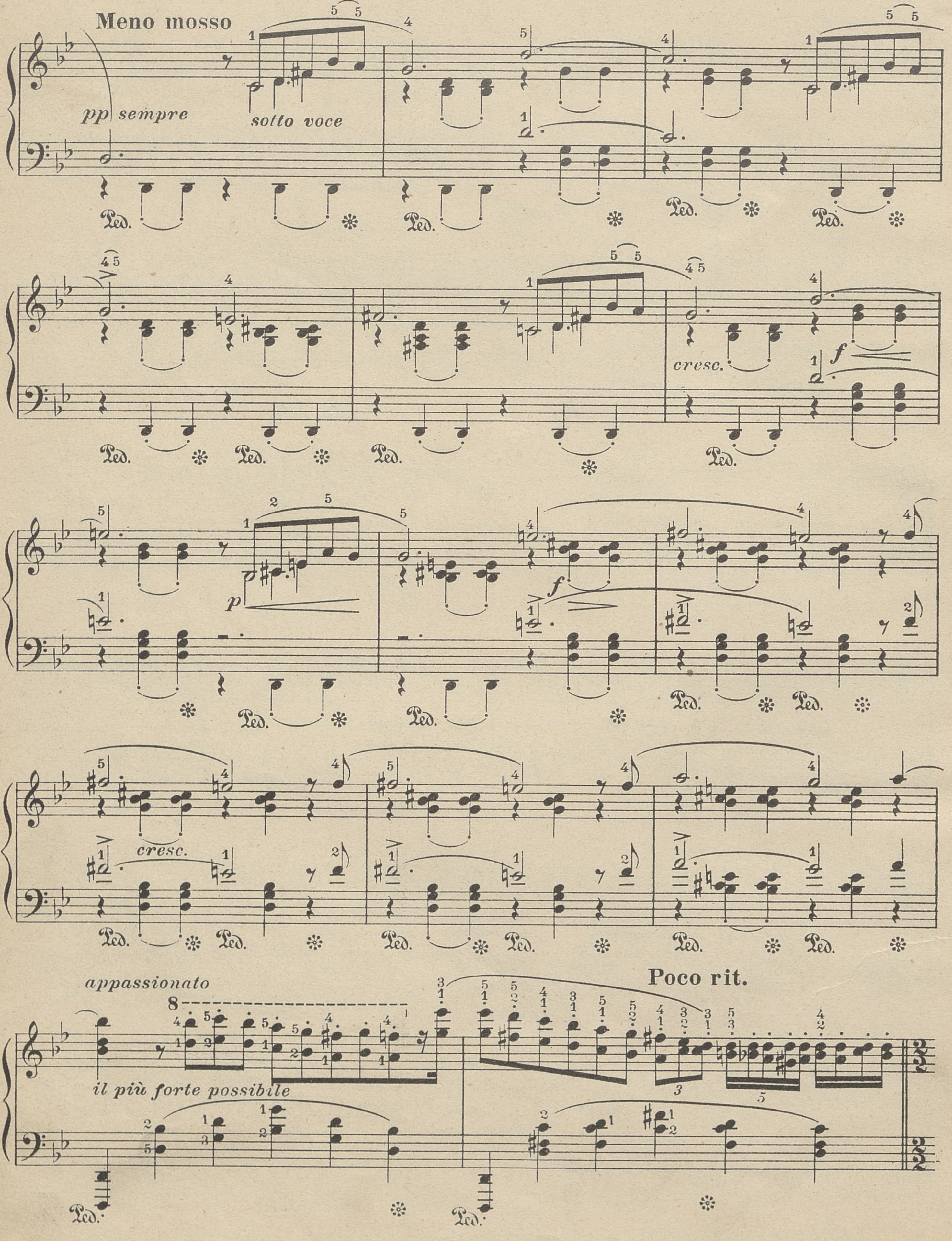
Più animato



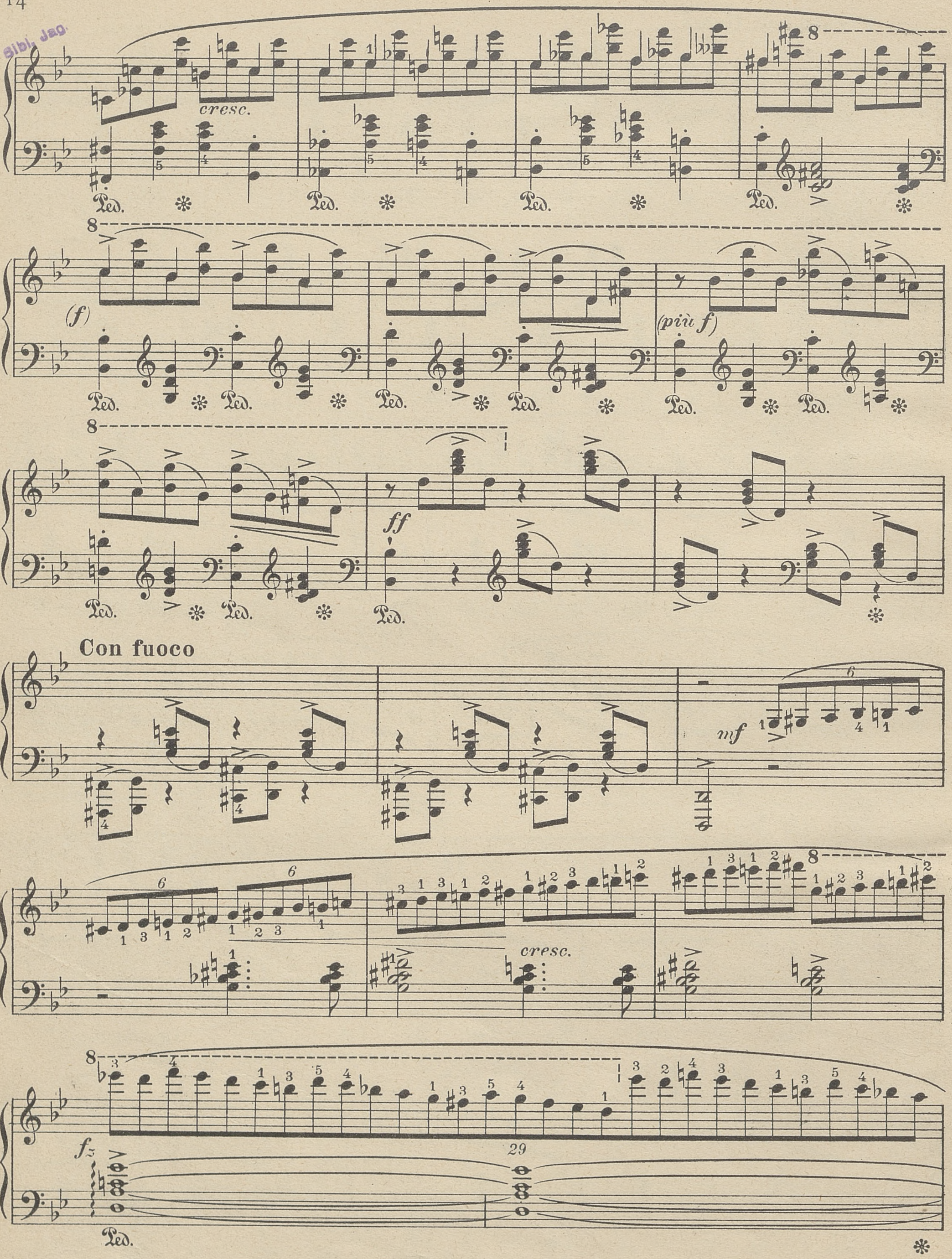

Ped.
(p)
cresc.
ff


leggieramente
fz
p
p
ff
8
Ped.
Ped.
ff
Ped.
fz
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
Ped.
Ped.
Ped.


con forza
ten.
ten.
sempre f
dim. e rall.
Ped.


Meno mosso
pp sempre
sotto voce
cresc.
f
p
cresc.
appassionato
il più forte possibile
Poco rit.


Presto con fuoco
fz
ff
f
(p)
Ped.

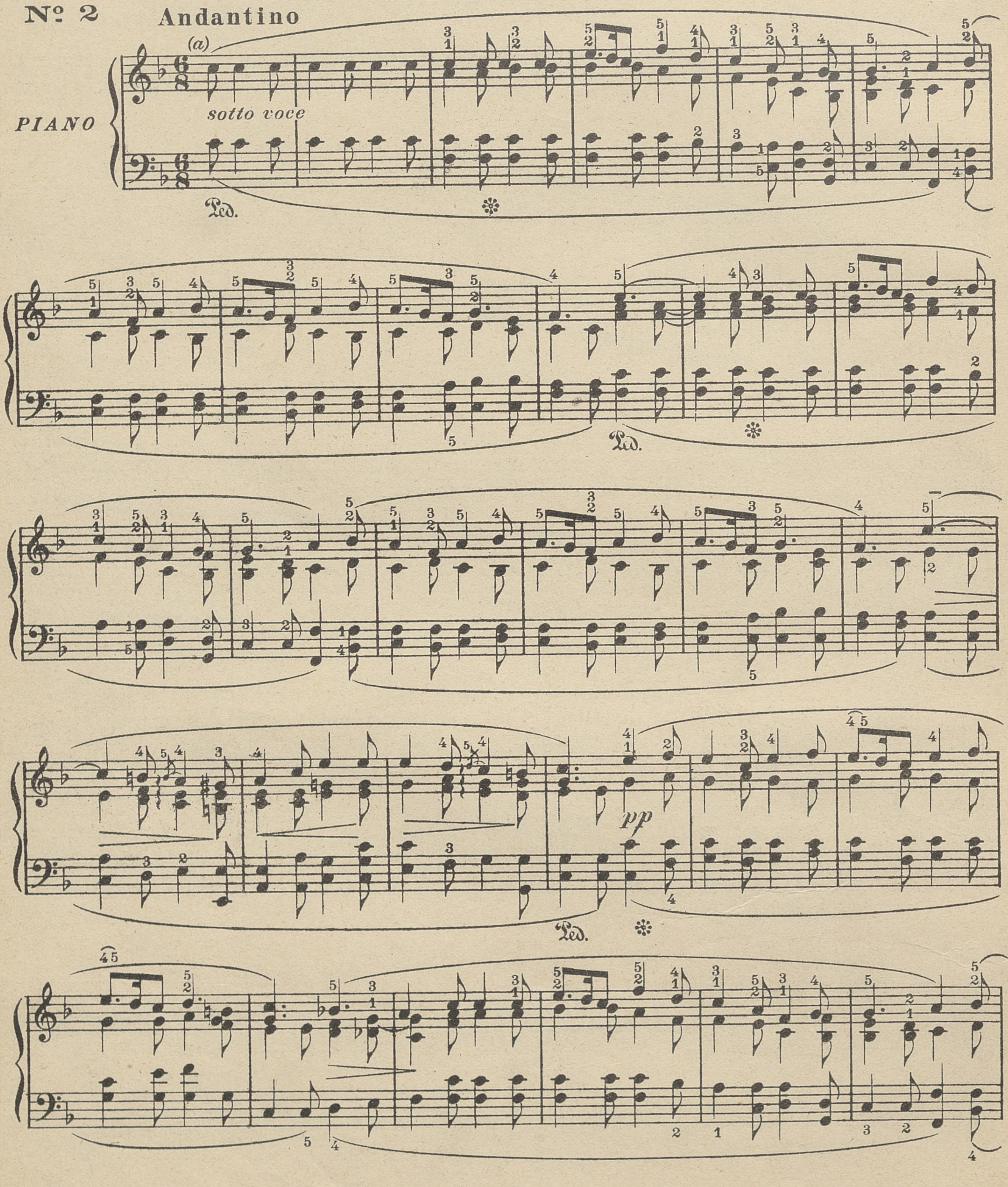

cresc.
Ped.
(f)
(più f)
ff
Con fuoco
mf
cresc.
fz
29


Ped.
con forza
p
fz
Rit.
Accel.
f
(p)
Rit.
Accel.
ff
Poco rit.
fff
Acce - le - ran - do
Ped.

Ballade

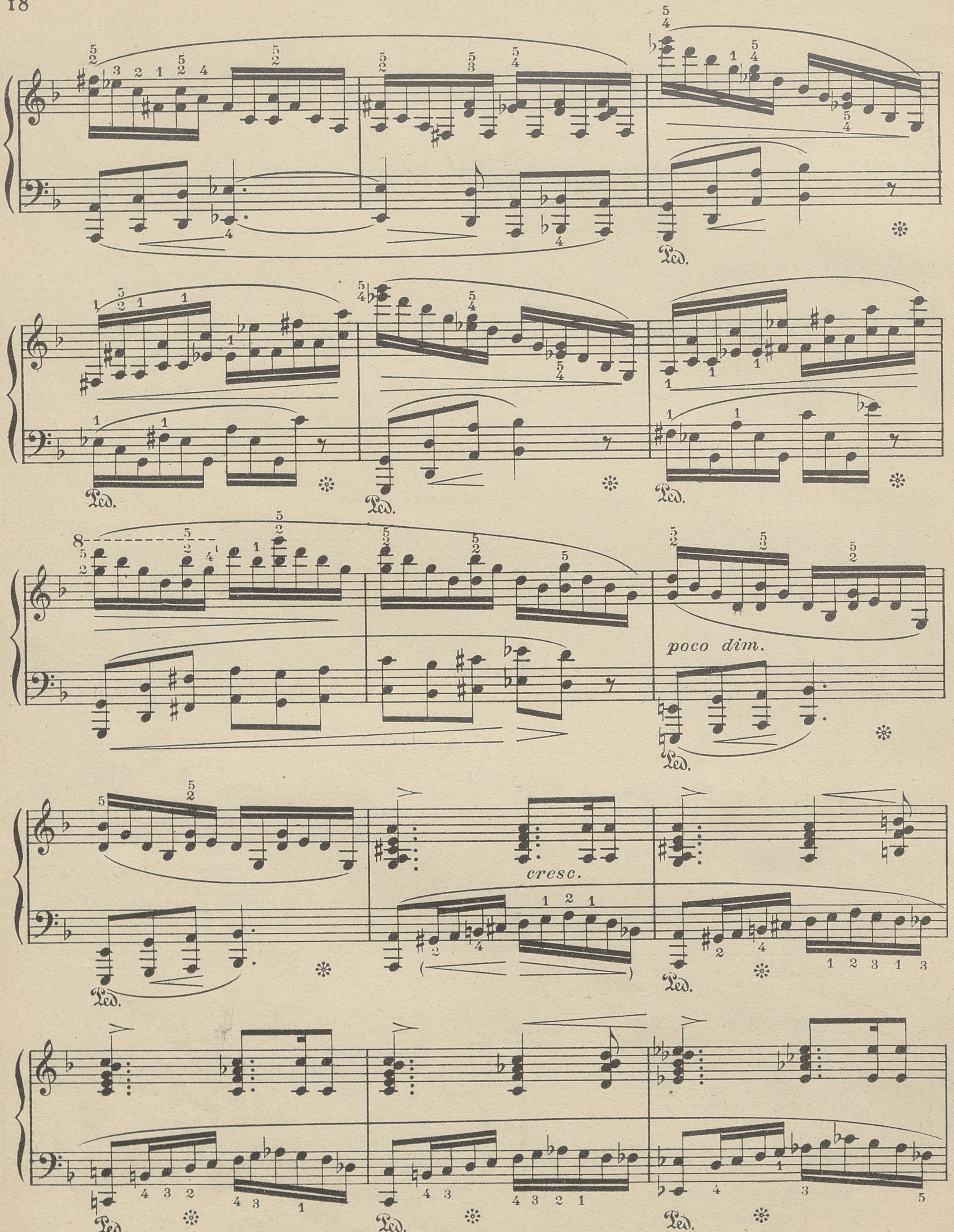
a Monsieur Robert Schumann — Op. 38

Nº 2 **Andantino**

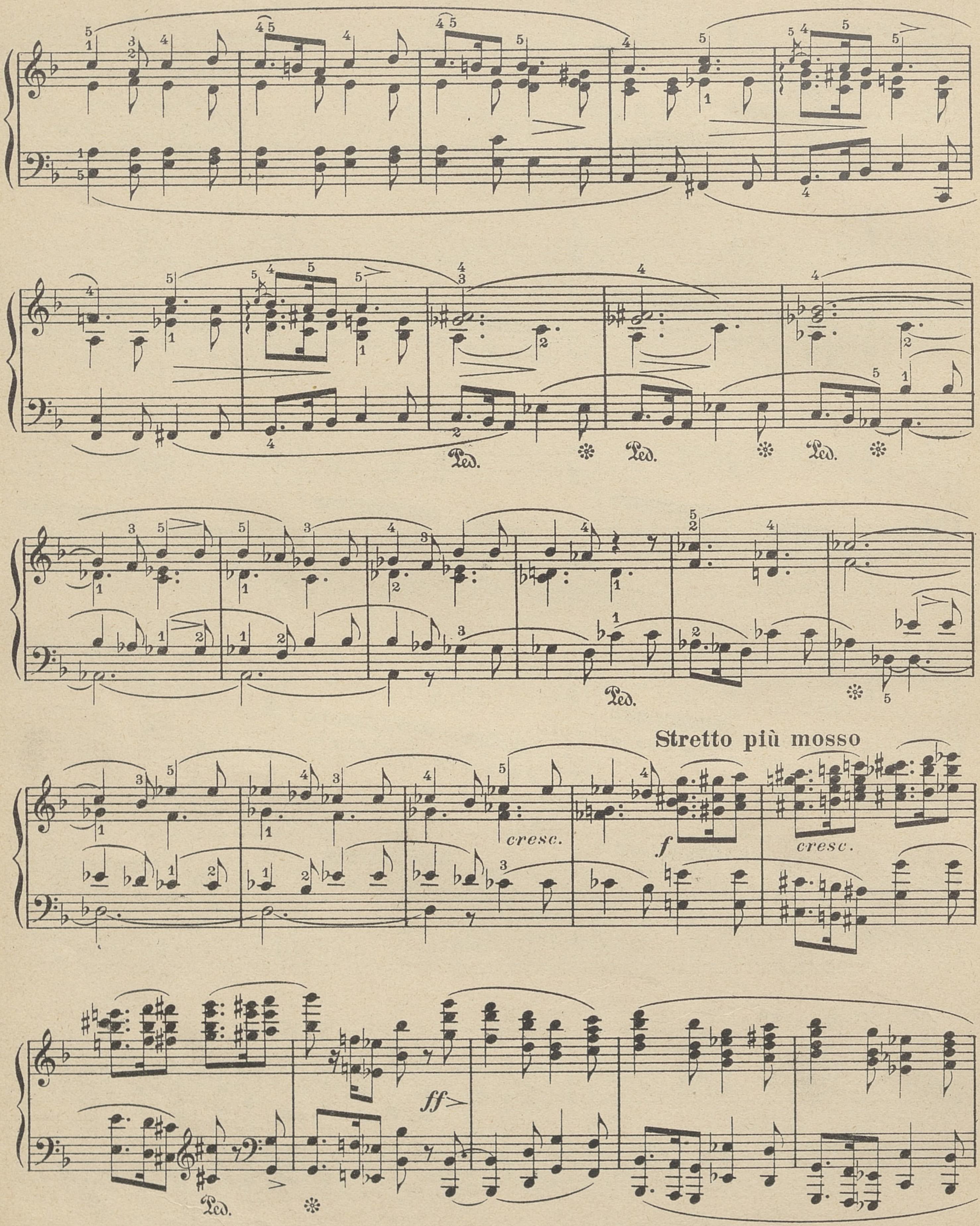


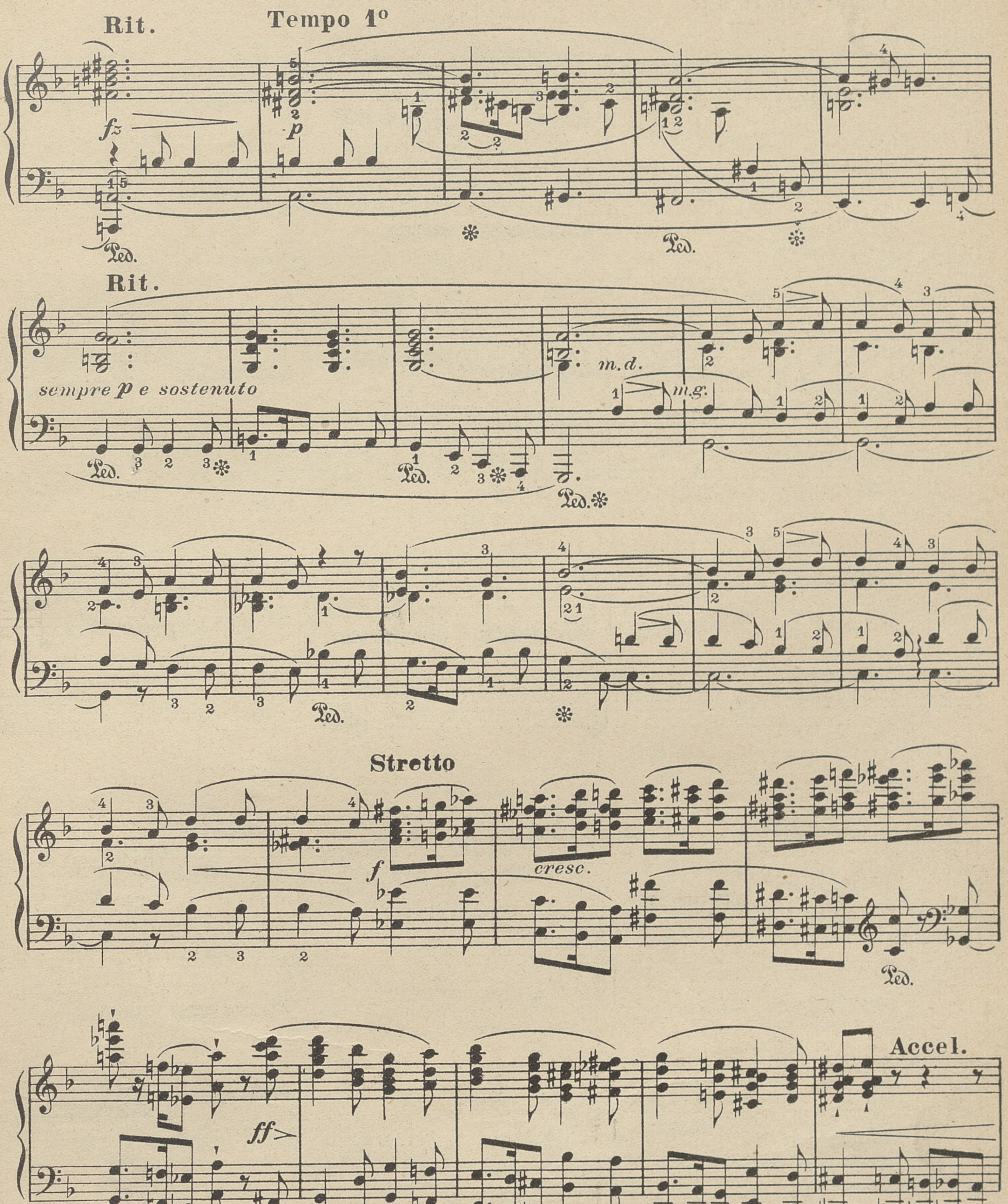
(a) Voir notes critiques


smorzando
(ad lib.)
Ped.
Presto con fuoco
ff


poco dim.
cresc.


8
ff
Ped.
dim.
(p)
Rall.
(pp)
Tempo 1°
pp
slentando


Stretto più mosso
cresc.
cresc.

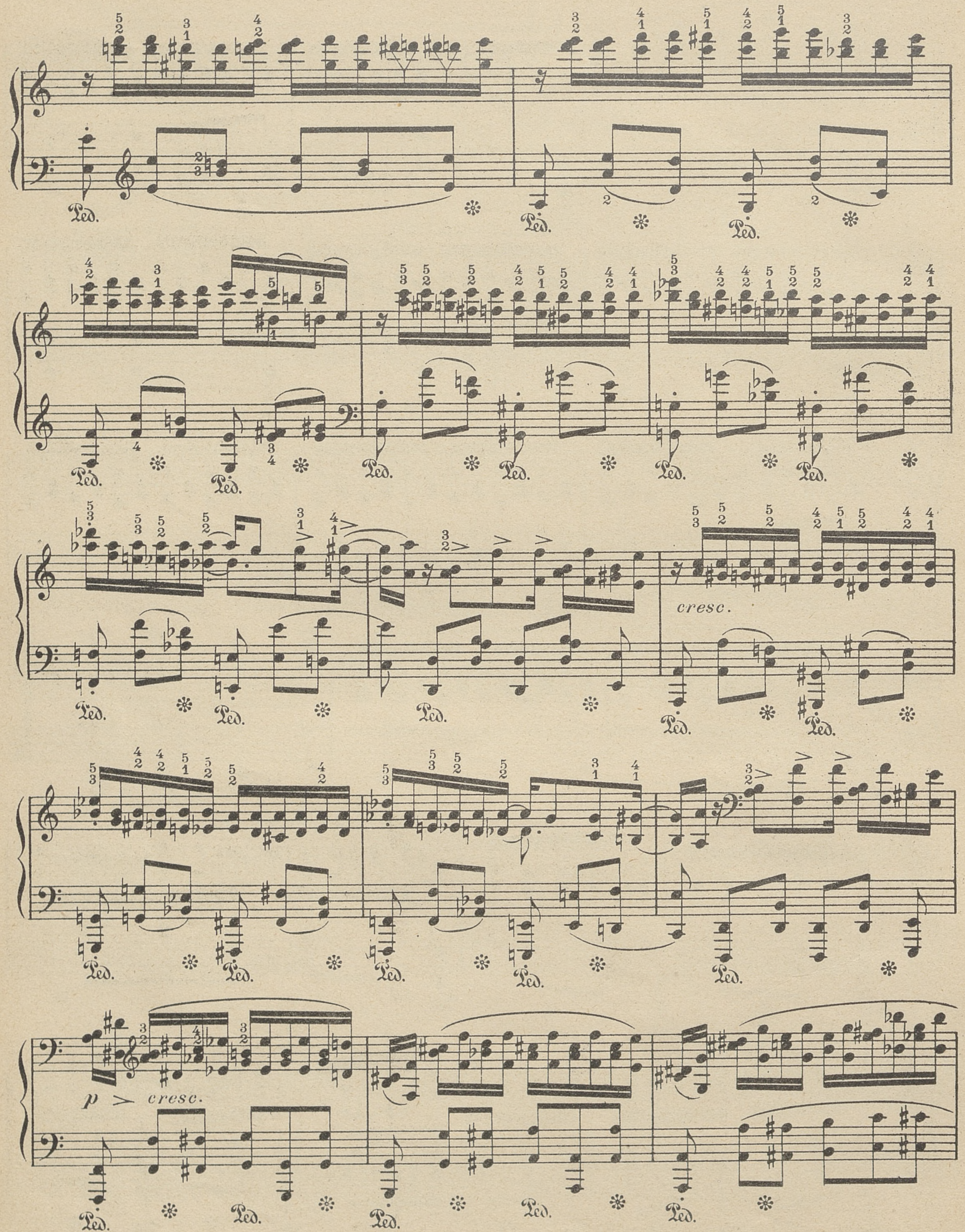

Rit.
Tempo 1º
fz
p
Ped.
Rit.
sempre p e sostenuto
m.d.
m.g.
Stretto
f
cresc.
ff
Accel.

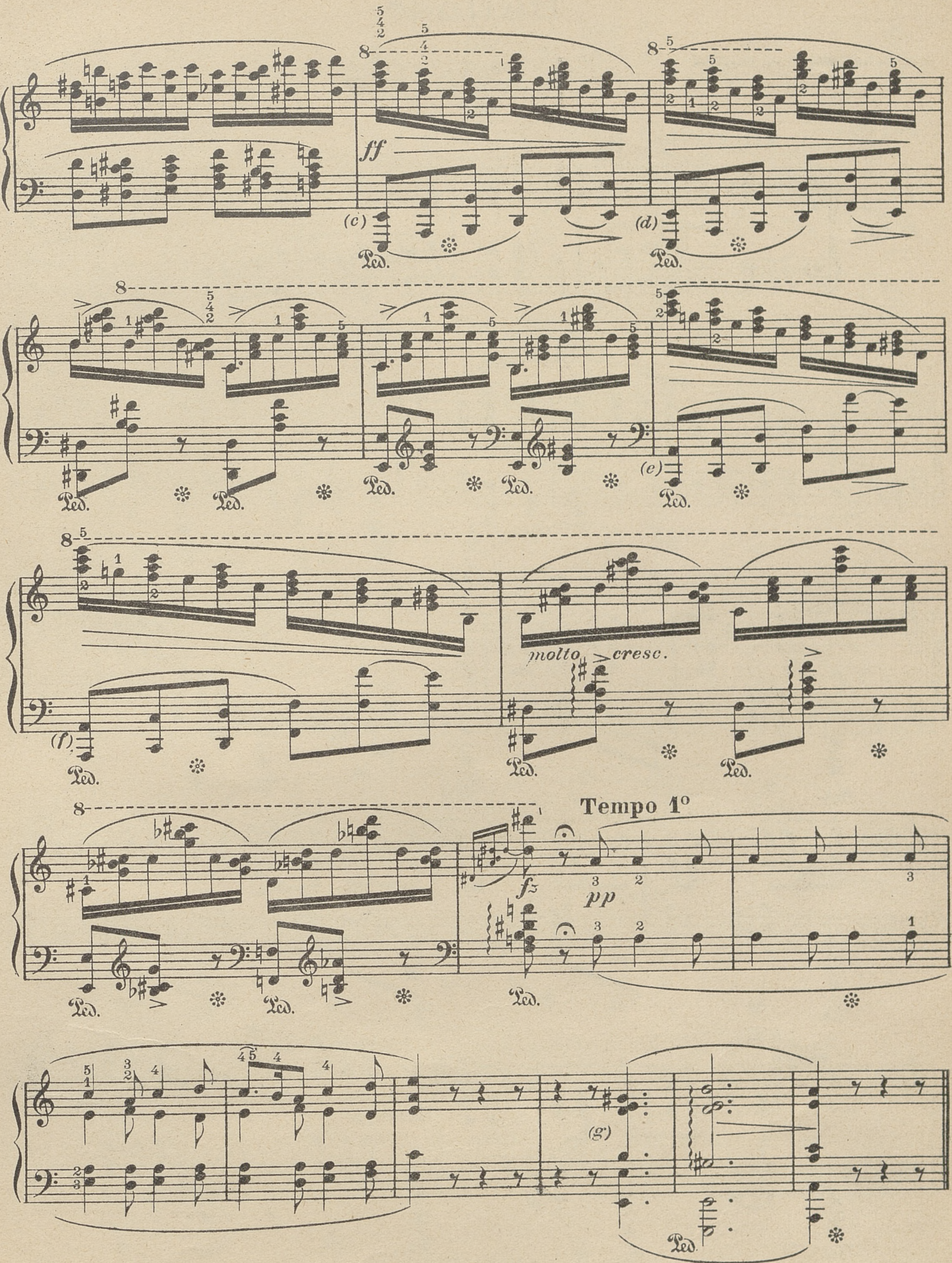
Presto con fuoco



(b) Voir notes critiques


sempre f
marcato
Ped.
ff
Agitato
f


cresc.
p
cresc.
Ped.



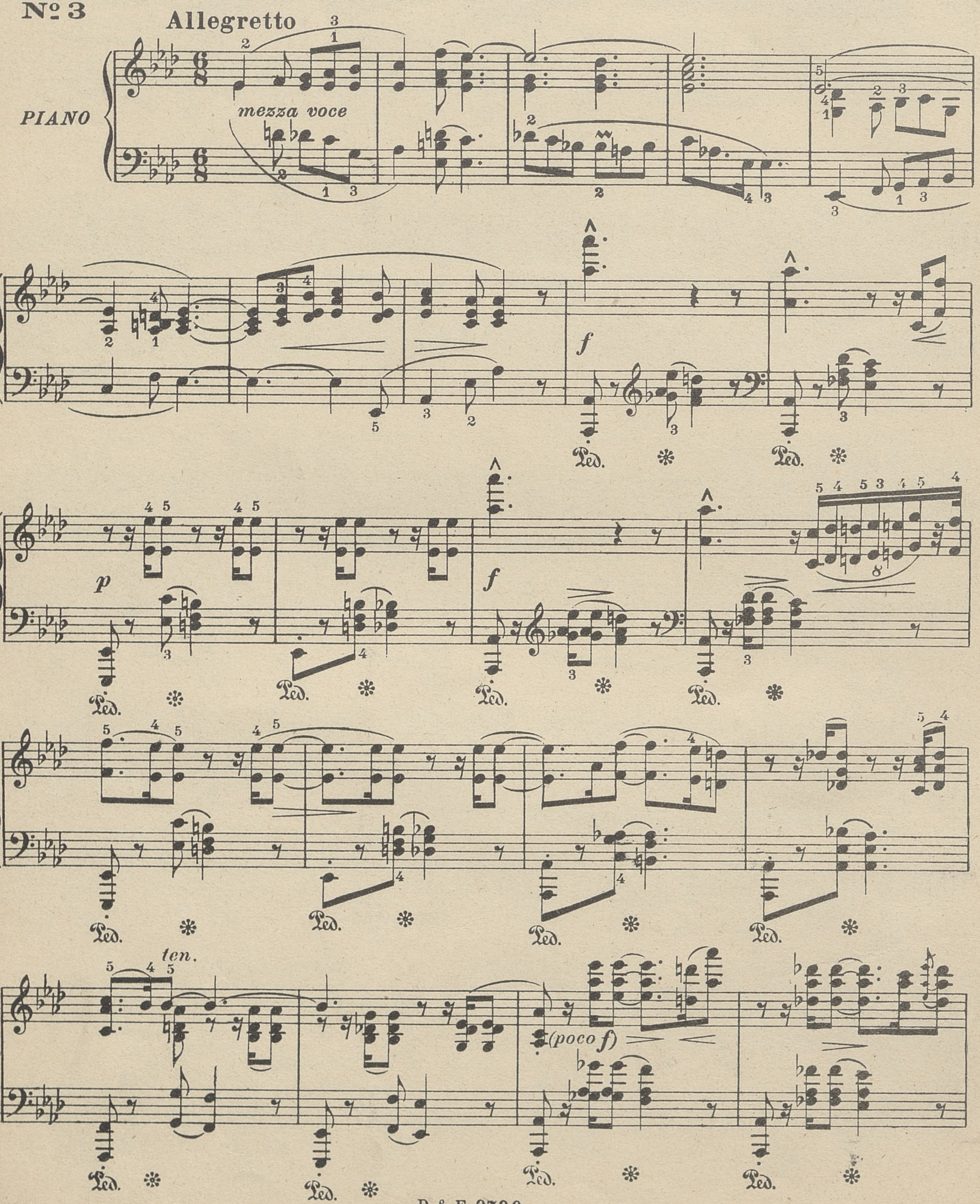
(c) (d) (e) (f) (g) Voir notes critiques

Ballade

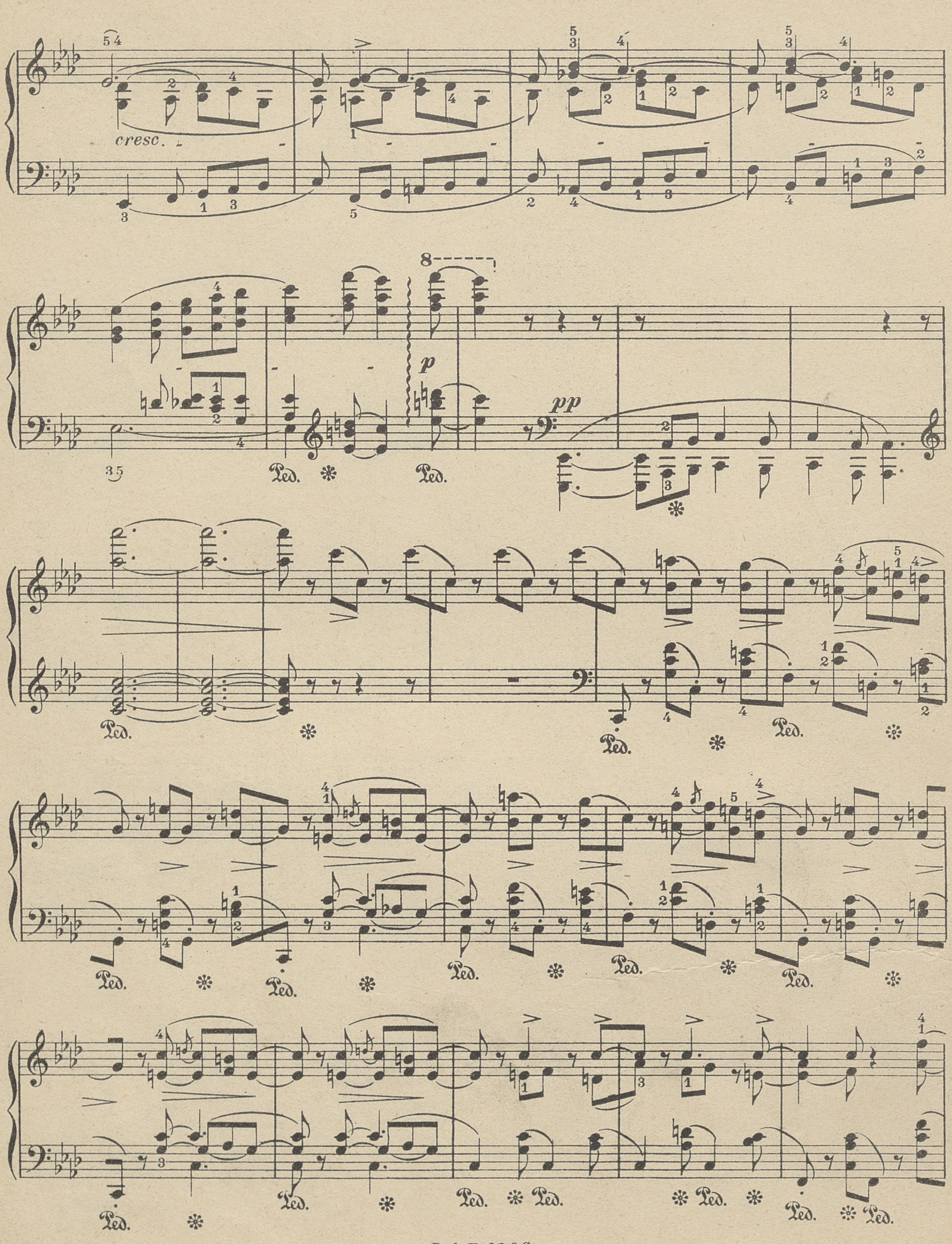
à Mademoiselle P. de Noailles

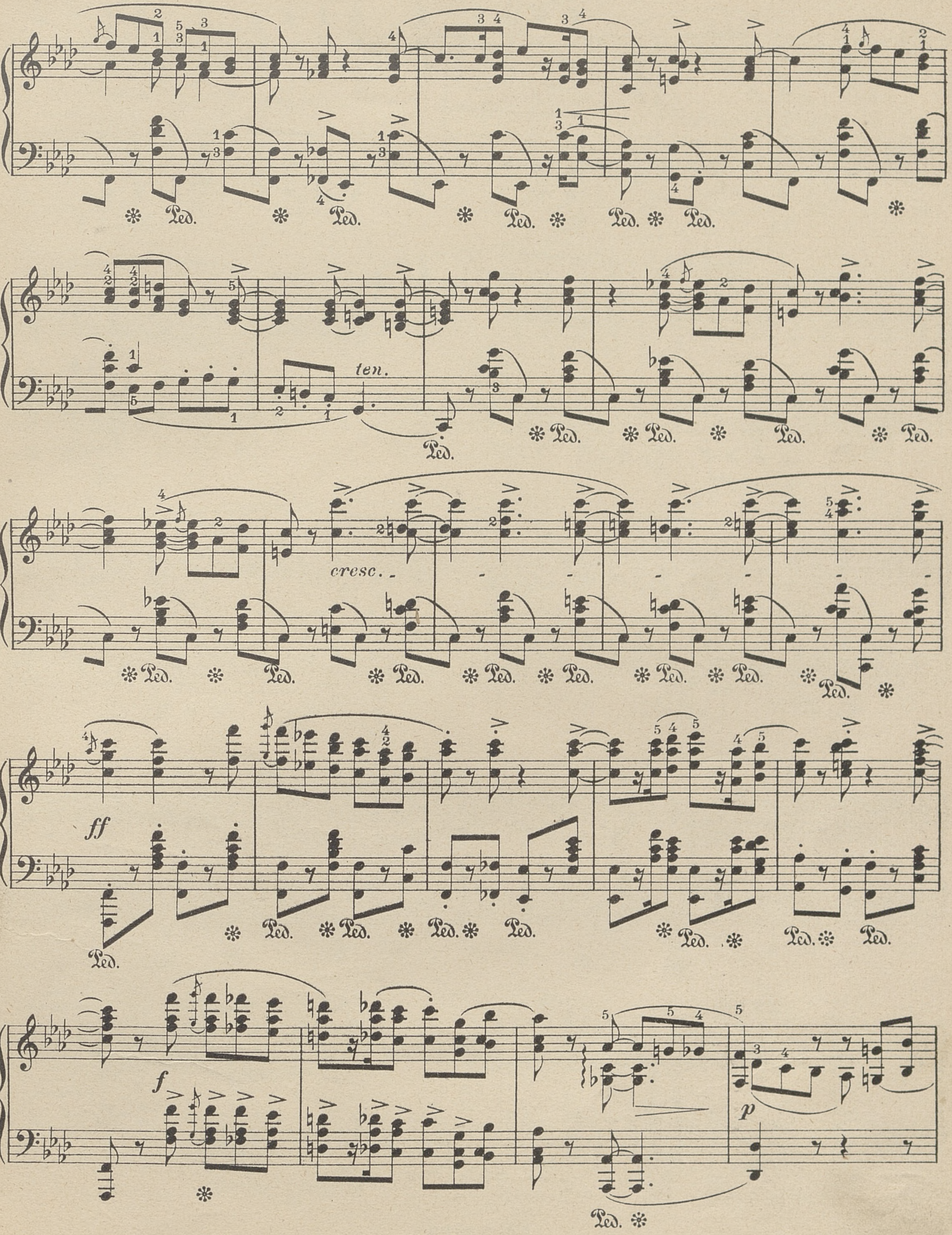
Op. 47

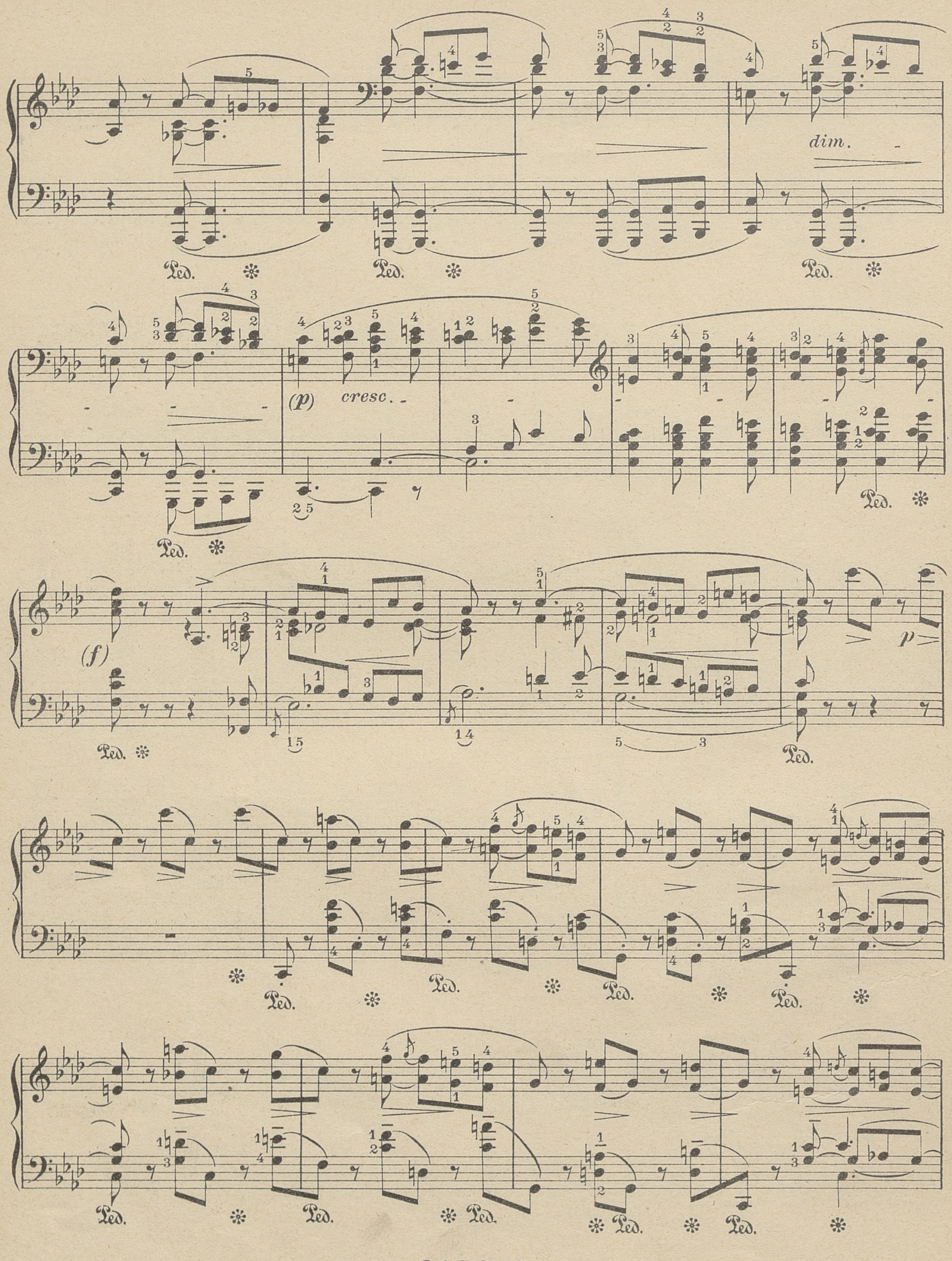
Nº 3



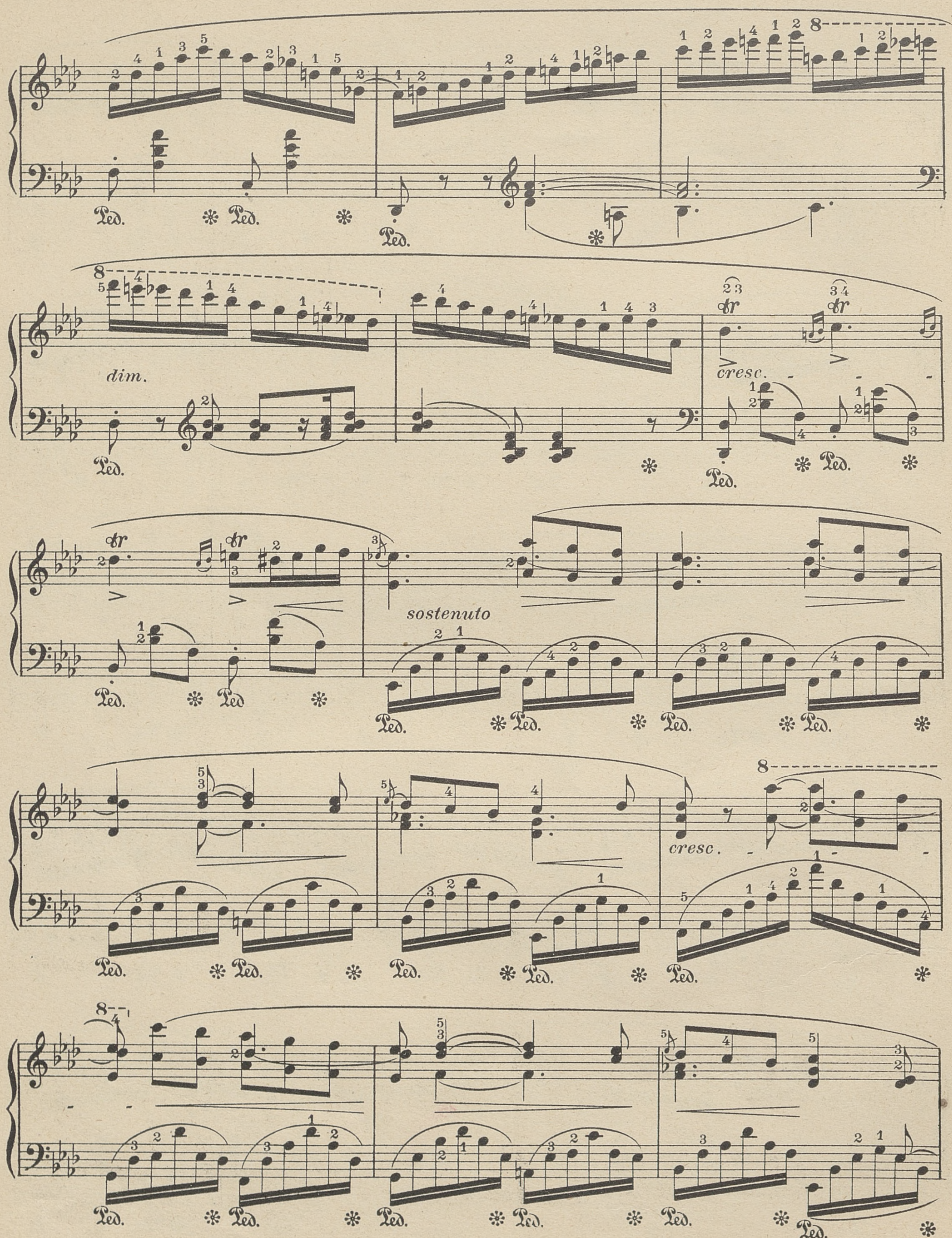

ten.
mf
cresc.
f
dimin.
Ped.

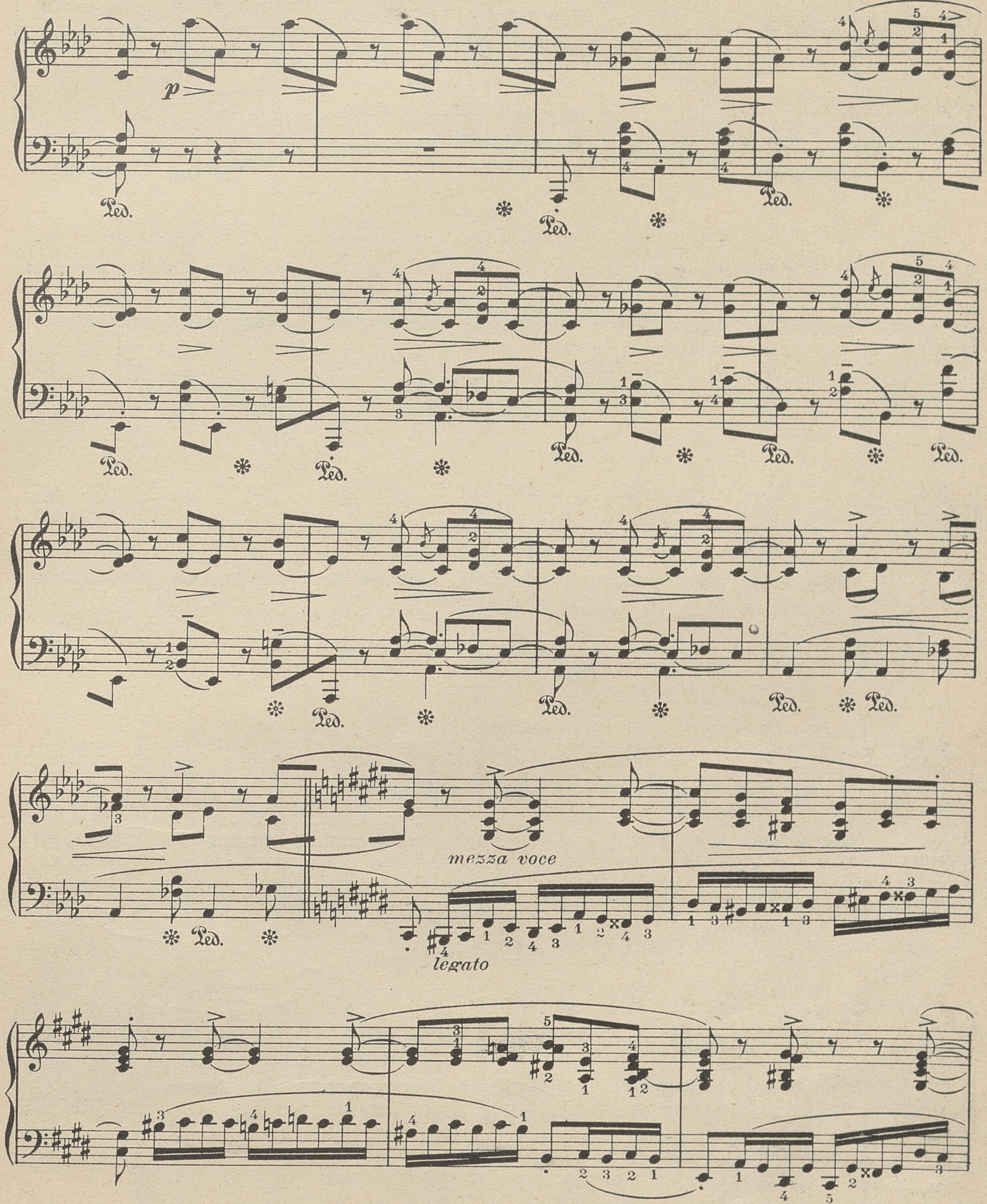

cresc.
8
p
pp
Ped.

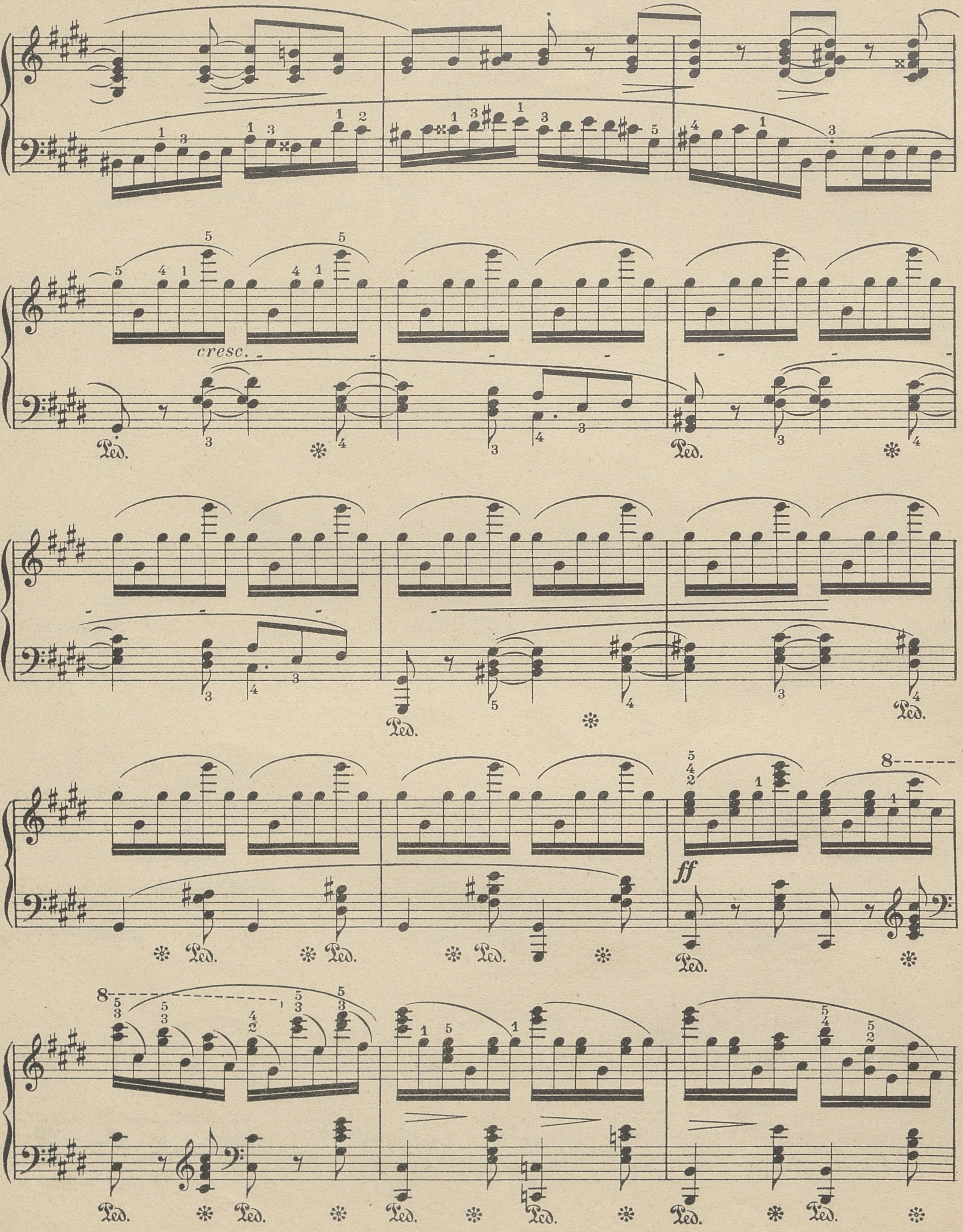

Ped.
ten.
cresc.
ff
f
p

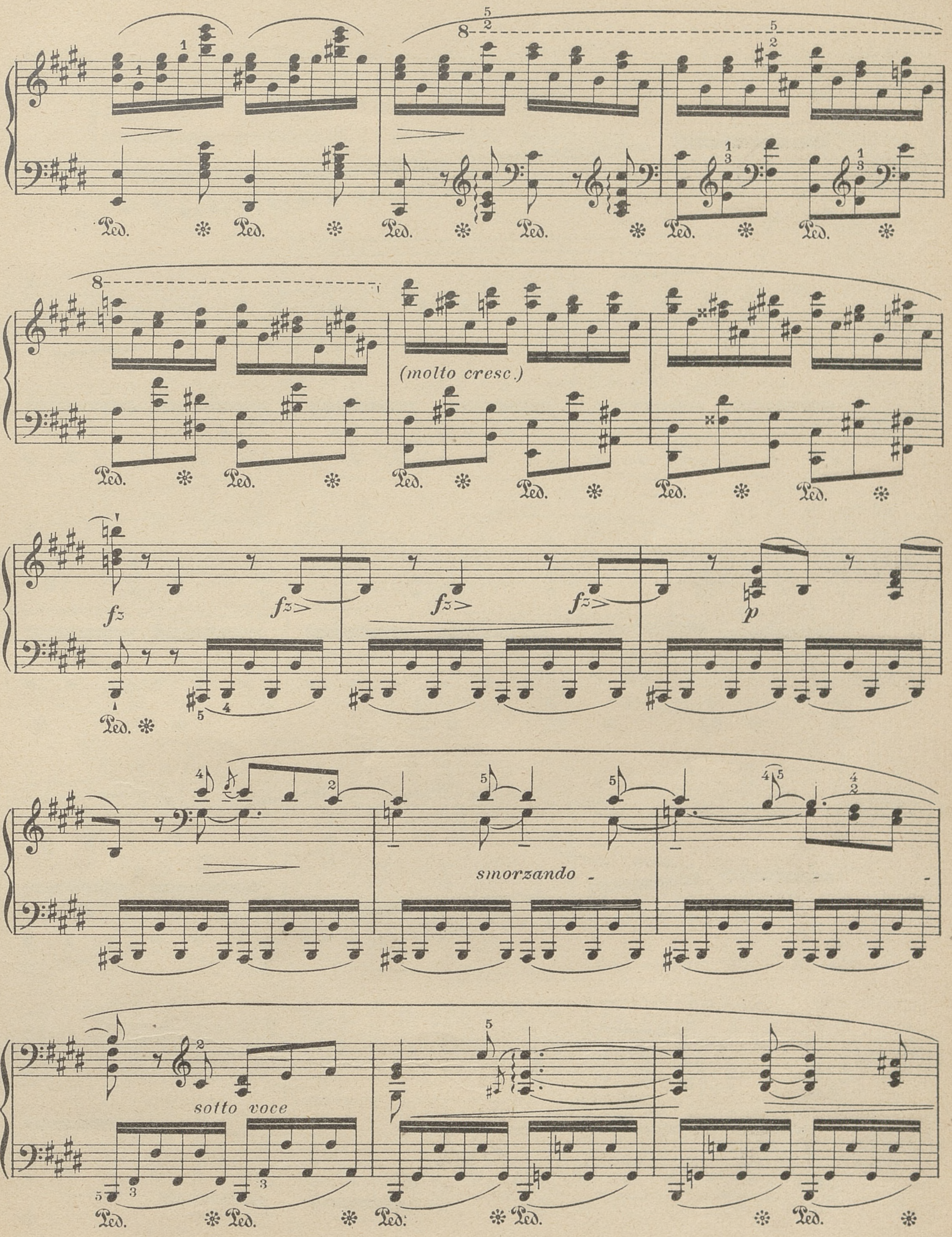

dim.
(p)
cresc.
(f)
p
Ped.

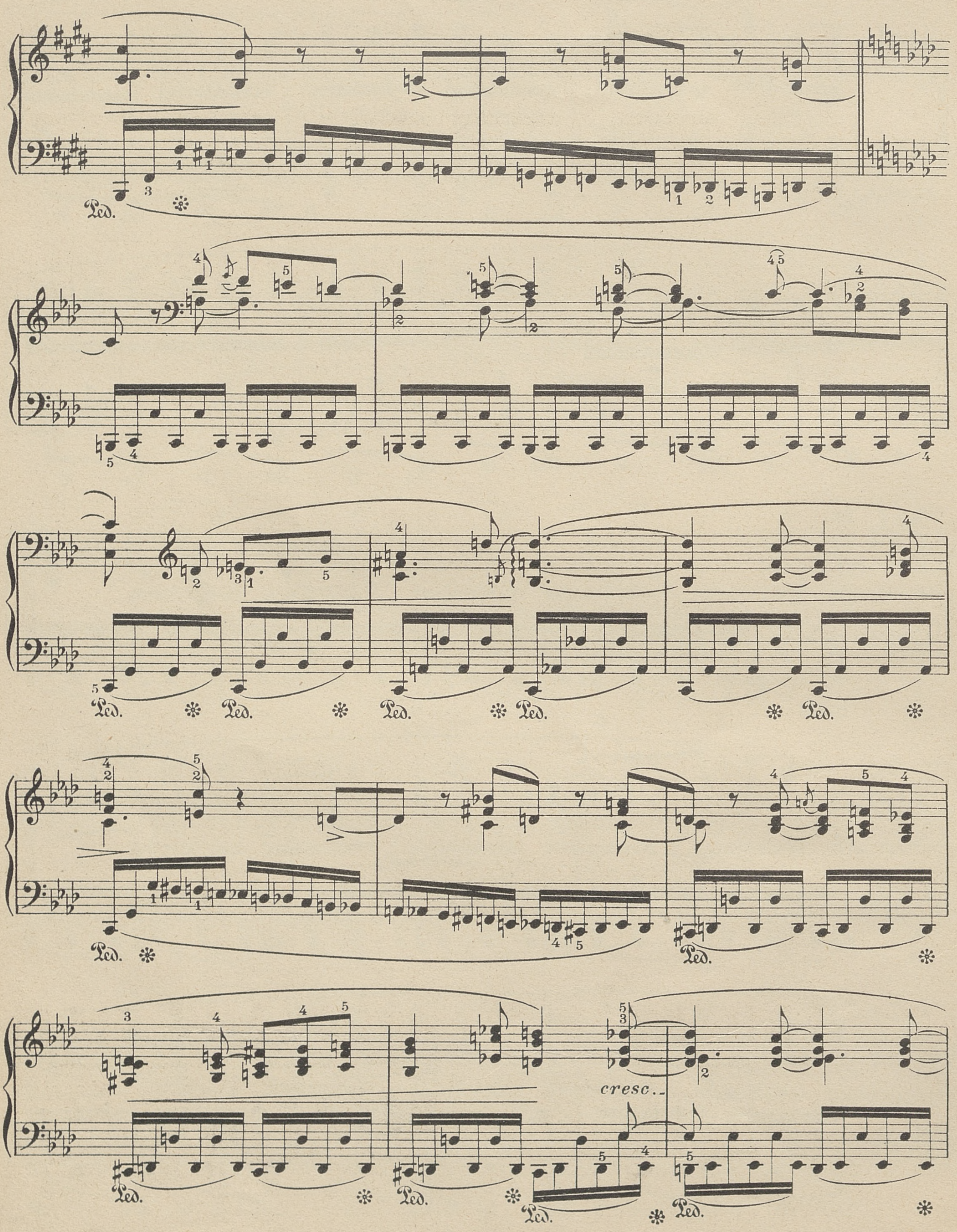

dim.
leggiero
(poco marcato)
Ped.

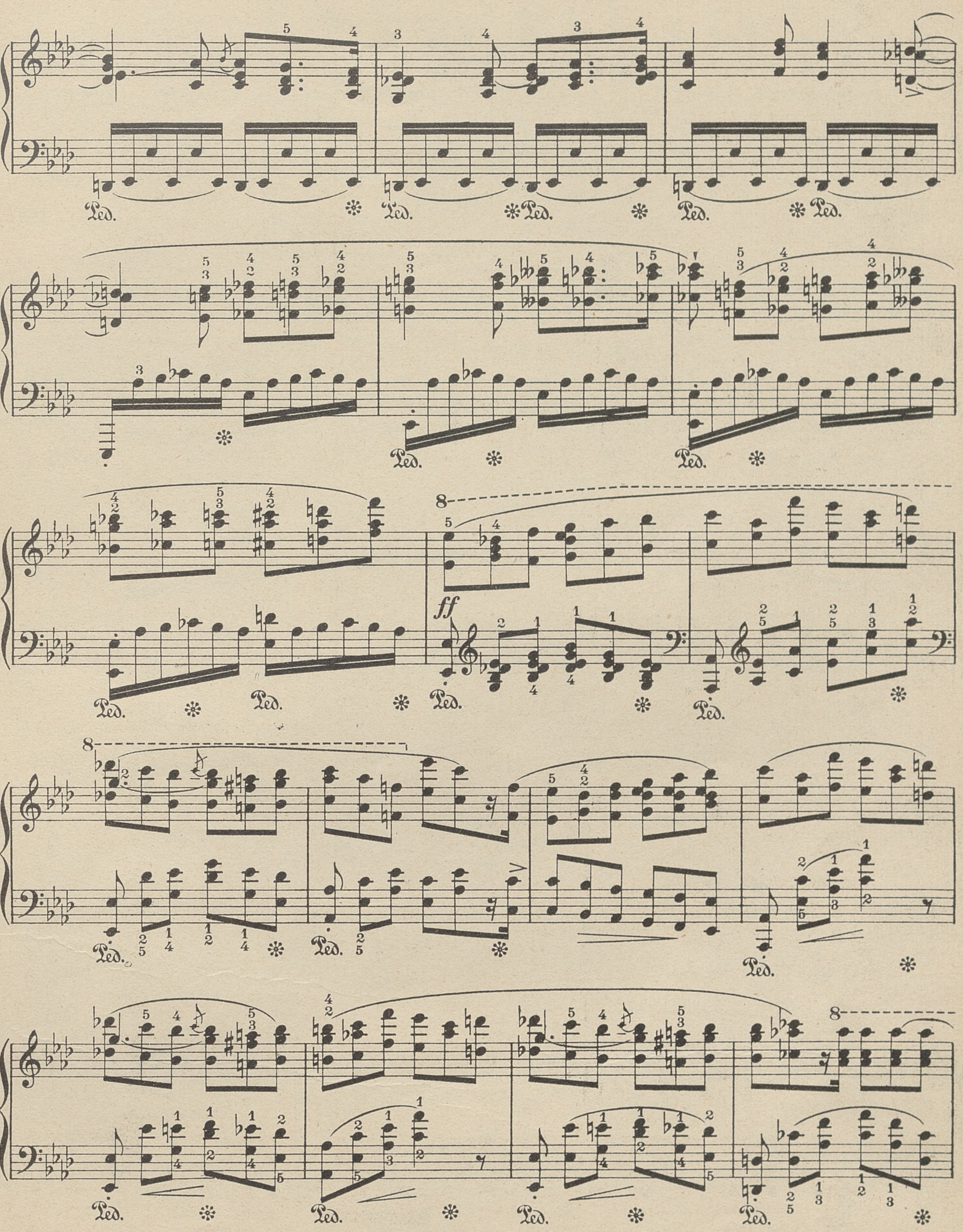

dim.
cresc.
sostenuto
cresc.
Ped.

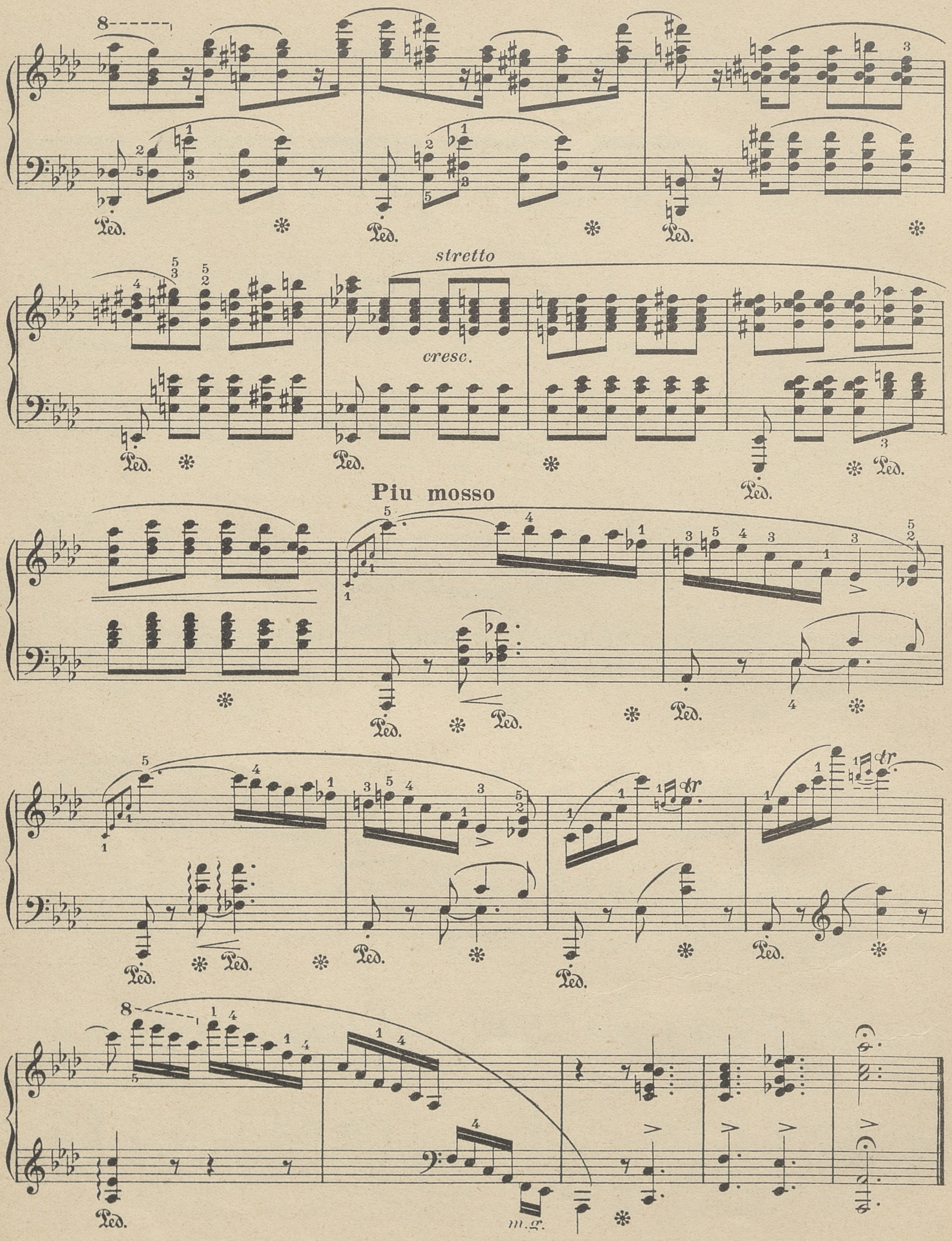

p
Ped.
mezza voce
legato


cresc.
Ped.
ff
8


(molto cresc.)
smorzando
sotto voce
Ped.

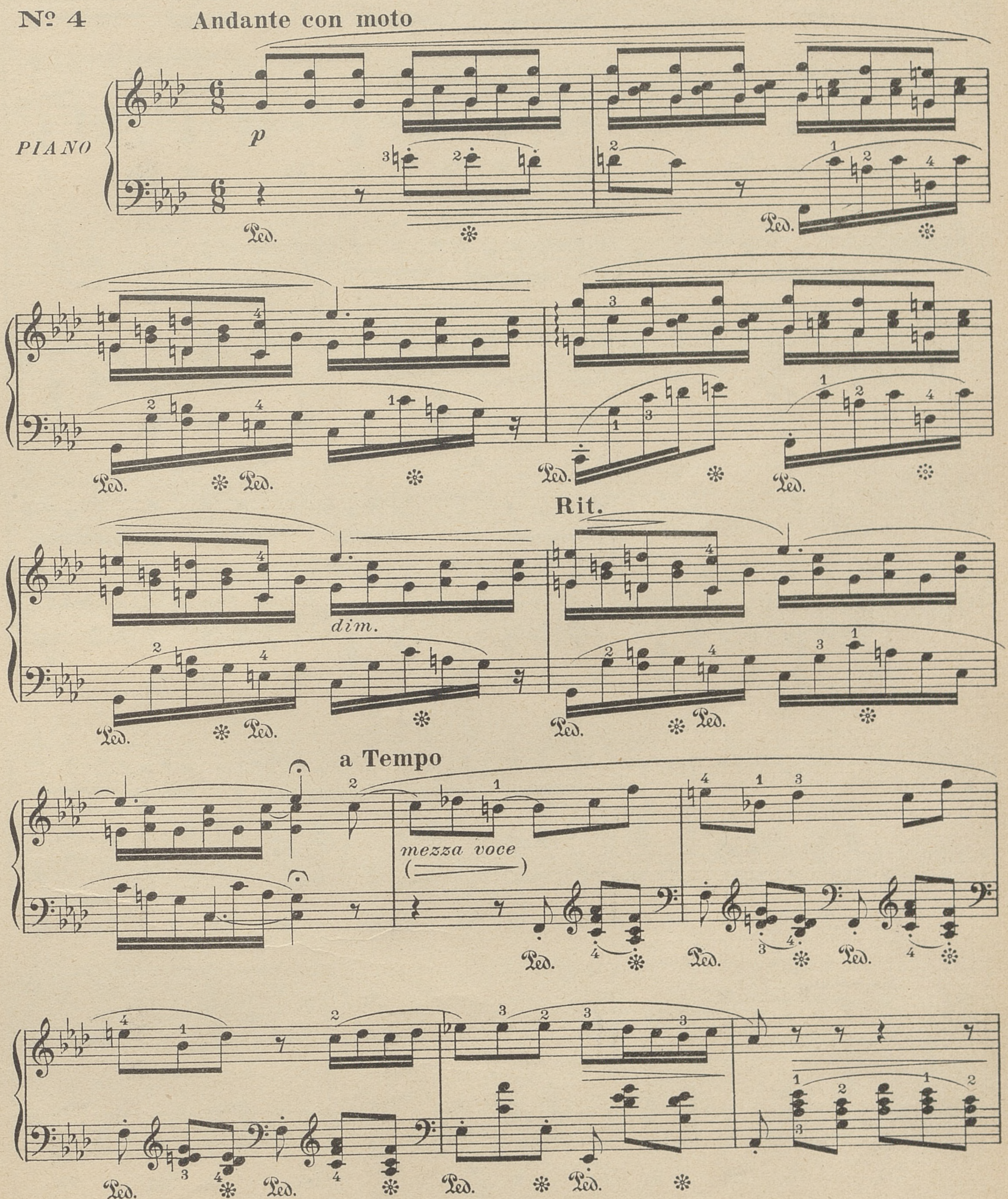

Ped.
cresc.

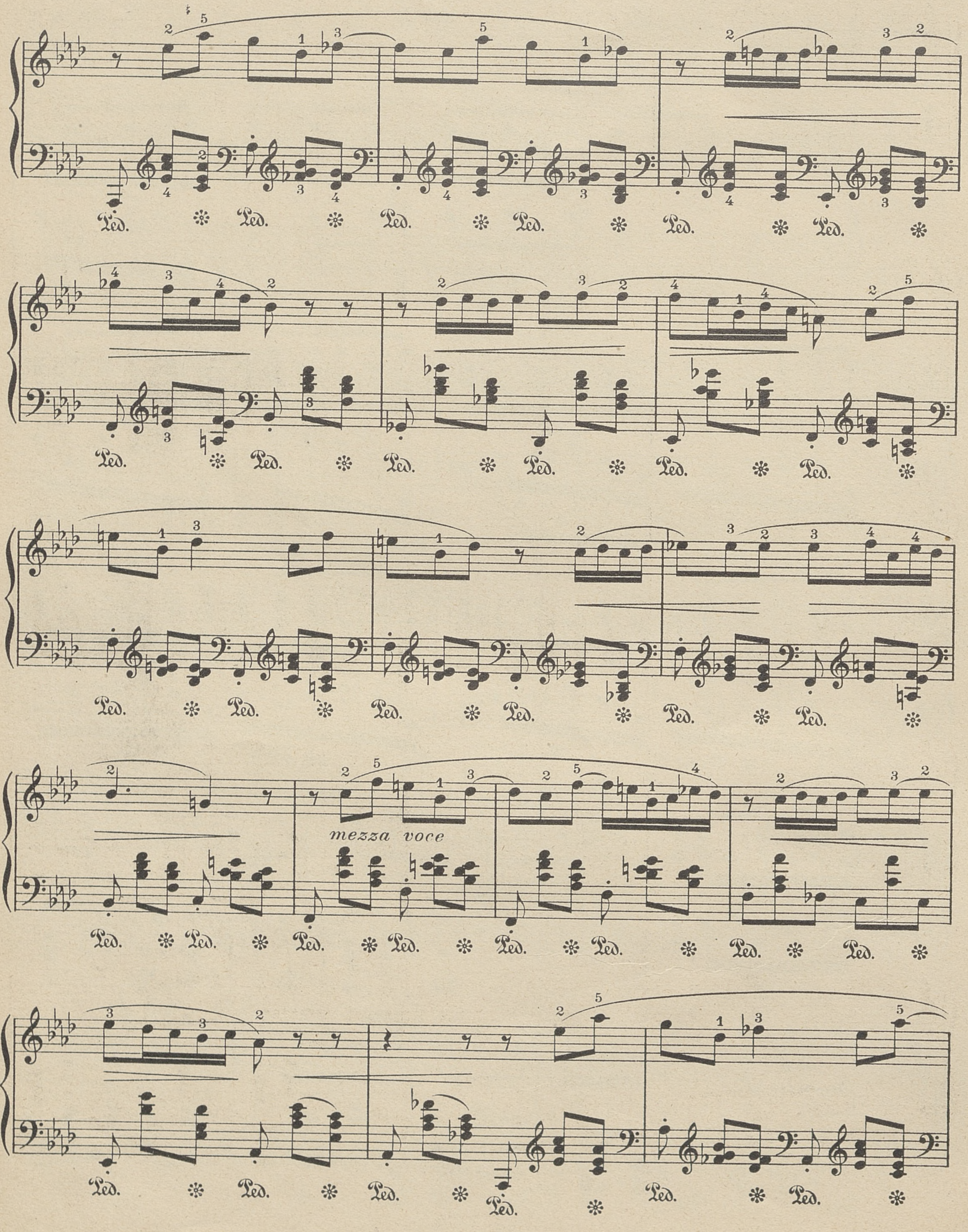


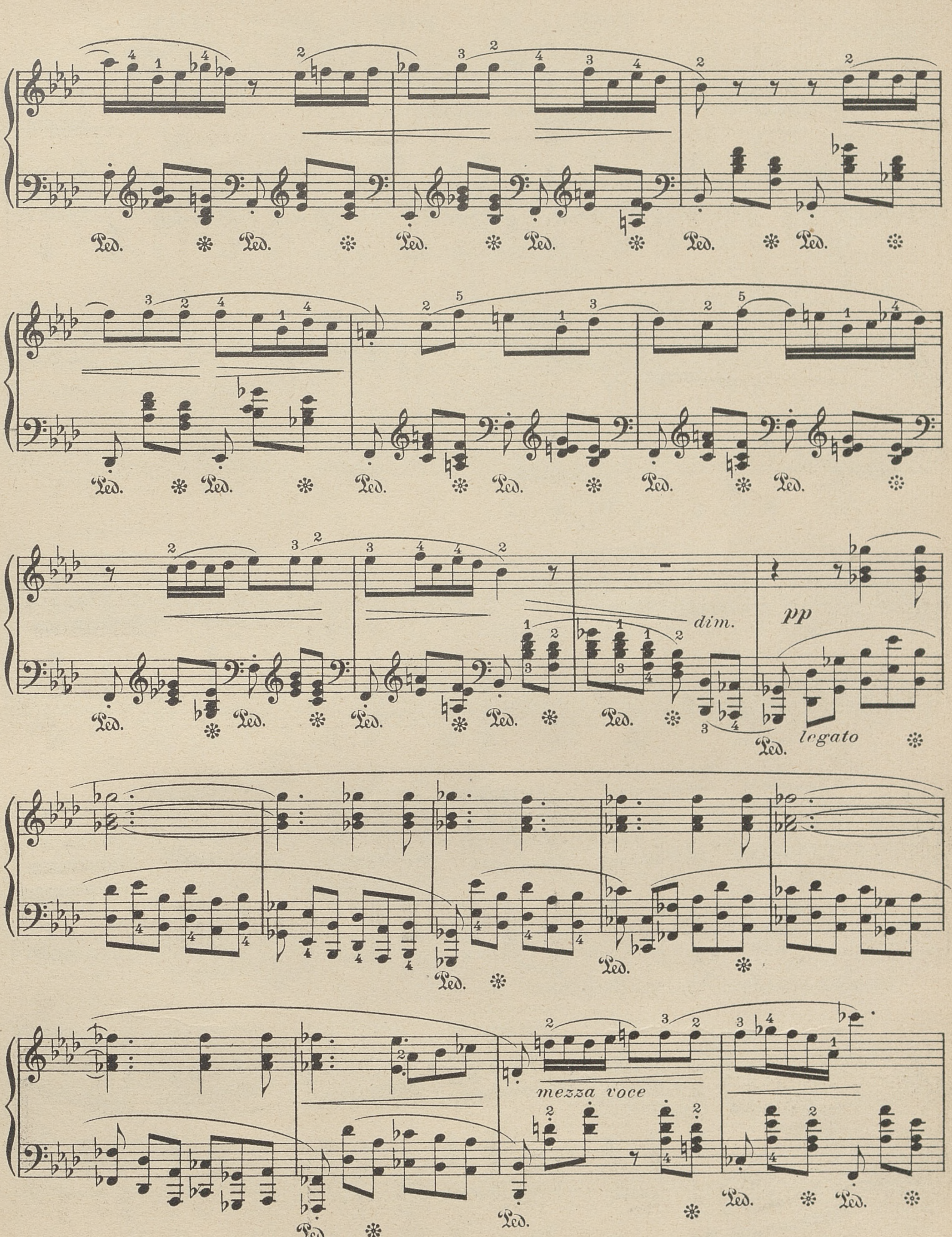

stretto
cresc.
Piu mosso
m.g.

Ballade

à Madame la Baronne C. de Rothschild Op. 52

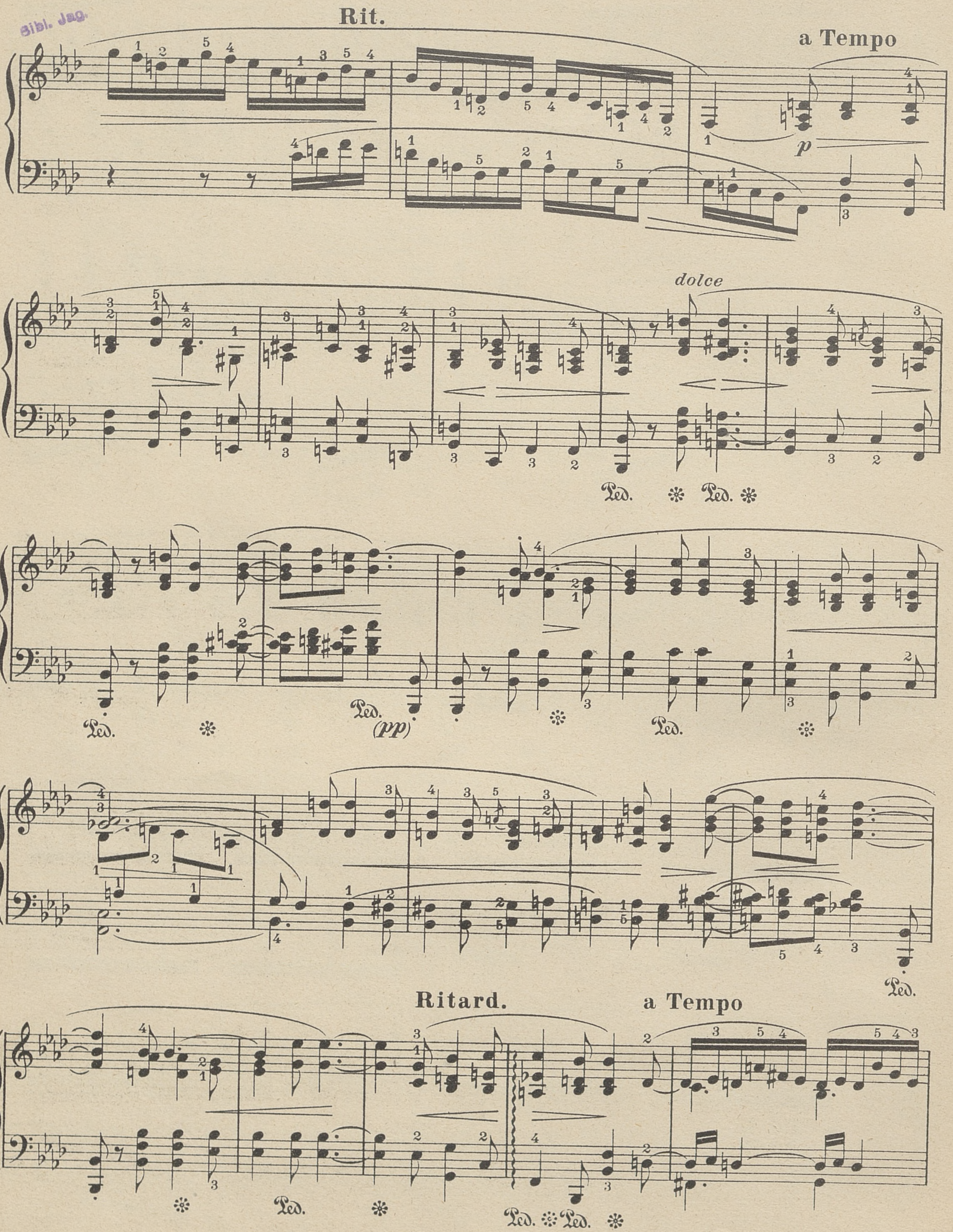



mezza voce

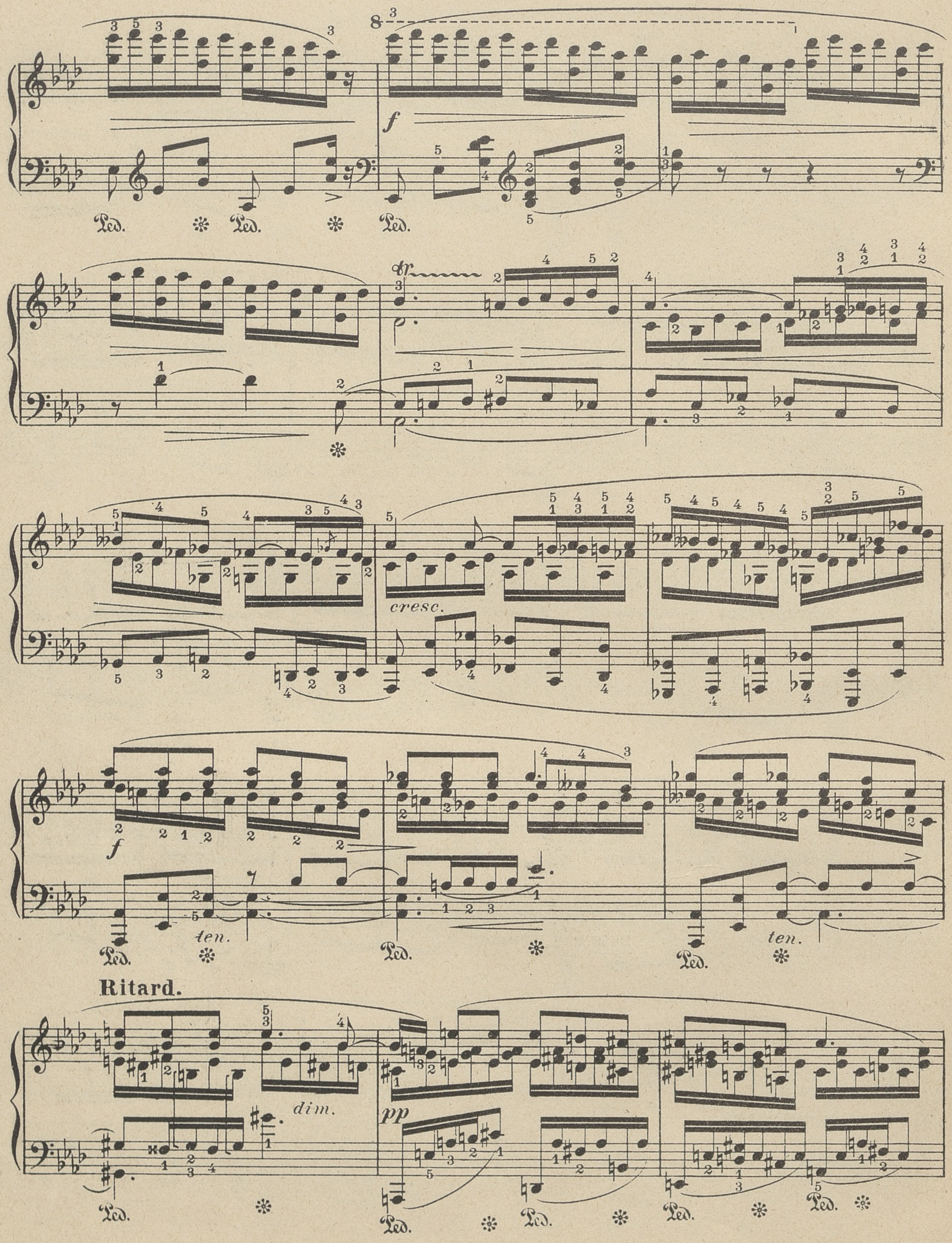

dim.
pp
legato
mezza voce
Ped.


(Poco a poco più agitato)
ten.
cresc.
f
cresc.

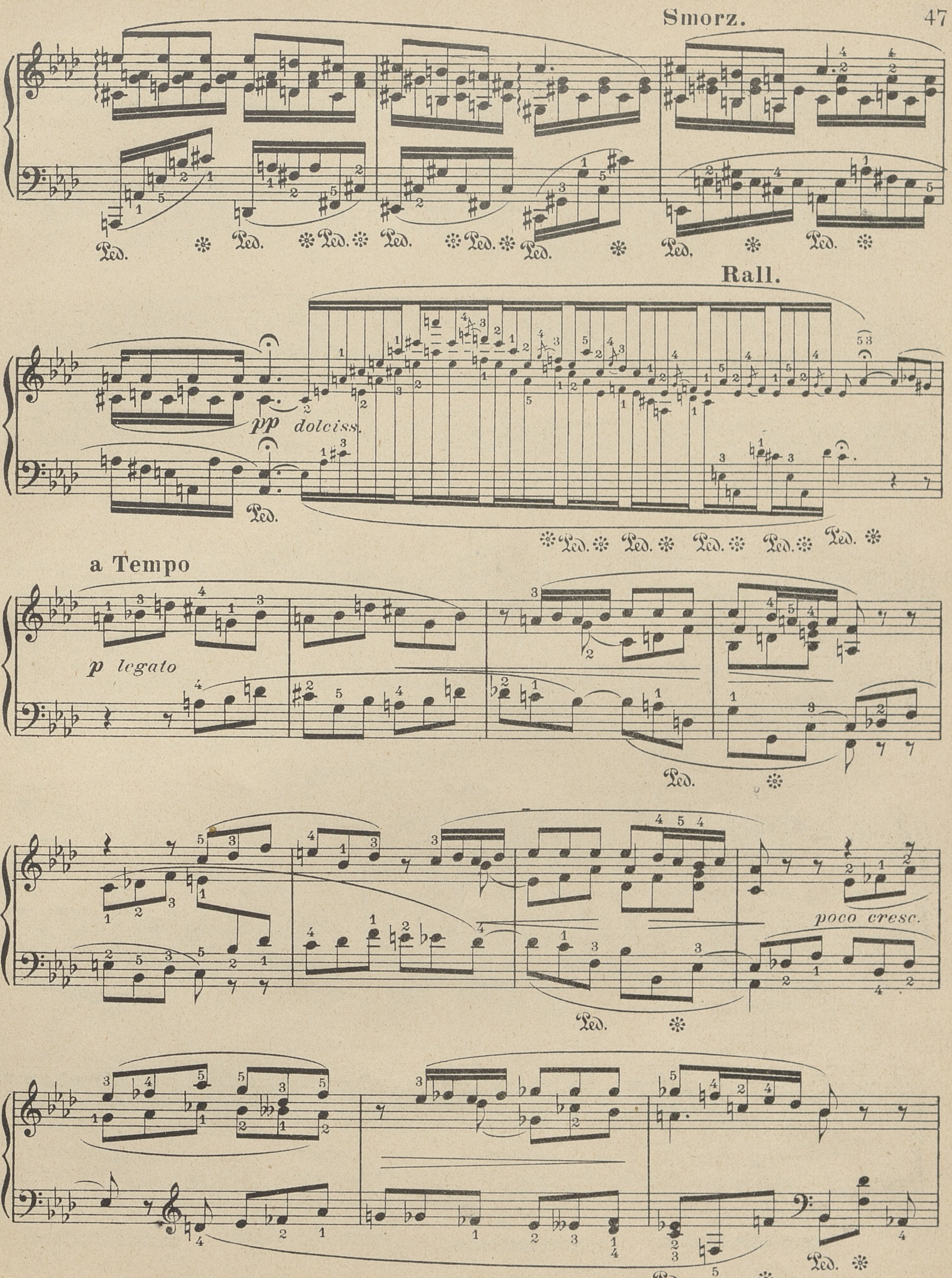

Ped.
Rit.
a Tempo
ff
fz
Accel.
dim.
8
leggier.

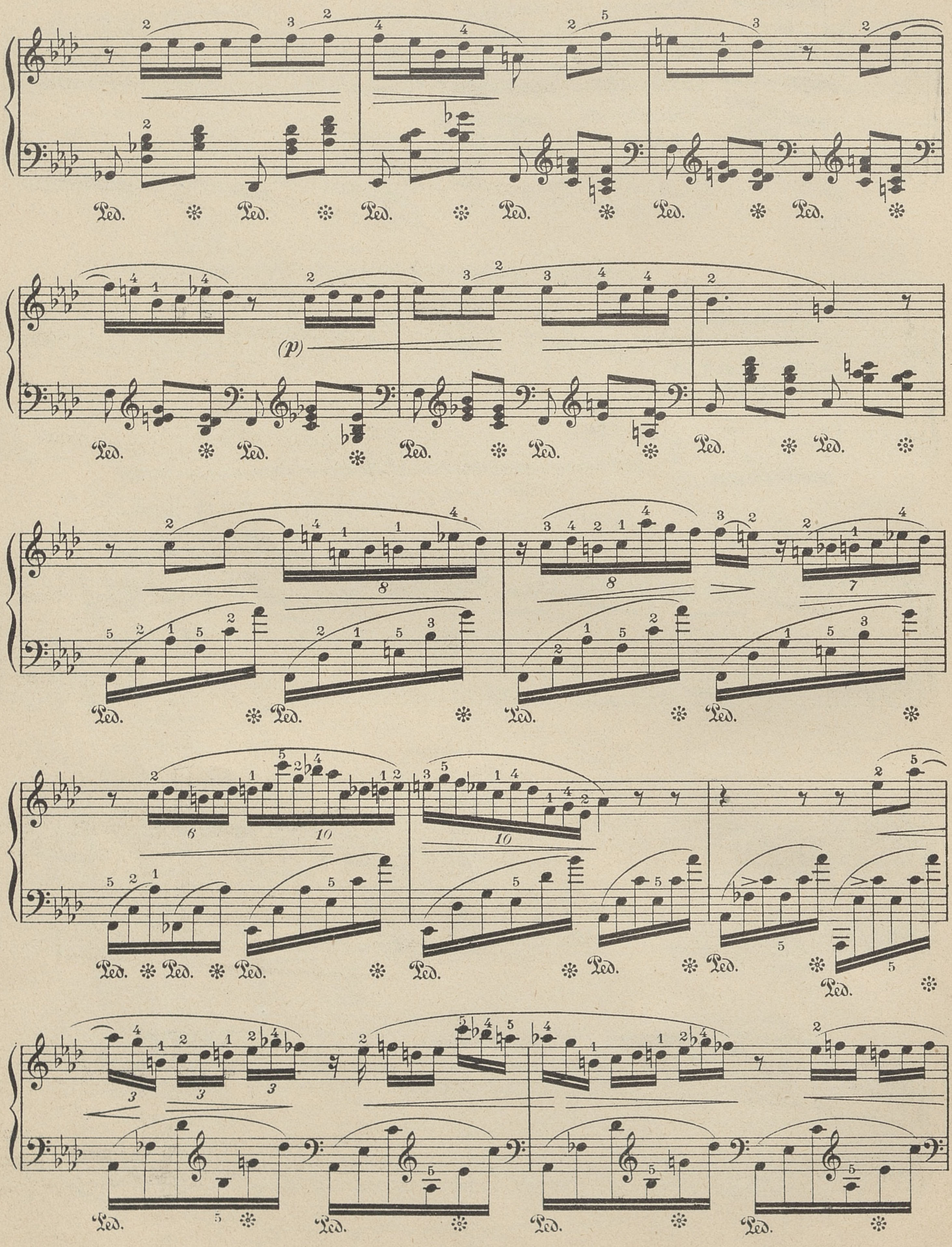

Rit.
a Tempo
p
dolce
Ped.
(pp)
Ritard.
a Tempo


(p)
cresc.
p
ten.
leggiero
Ped.



8
f
Ped.
Ped.
Ped.
cresc.
f
ten.
Ped.
Ped.
ten.
Ped.
Ritard.
dim.
pp
Ped.
Ped.
Ped.
Ped.
Ped.

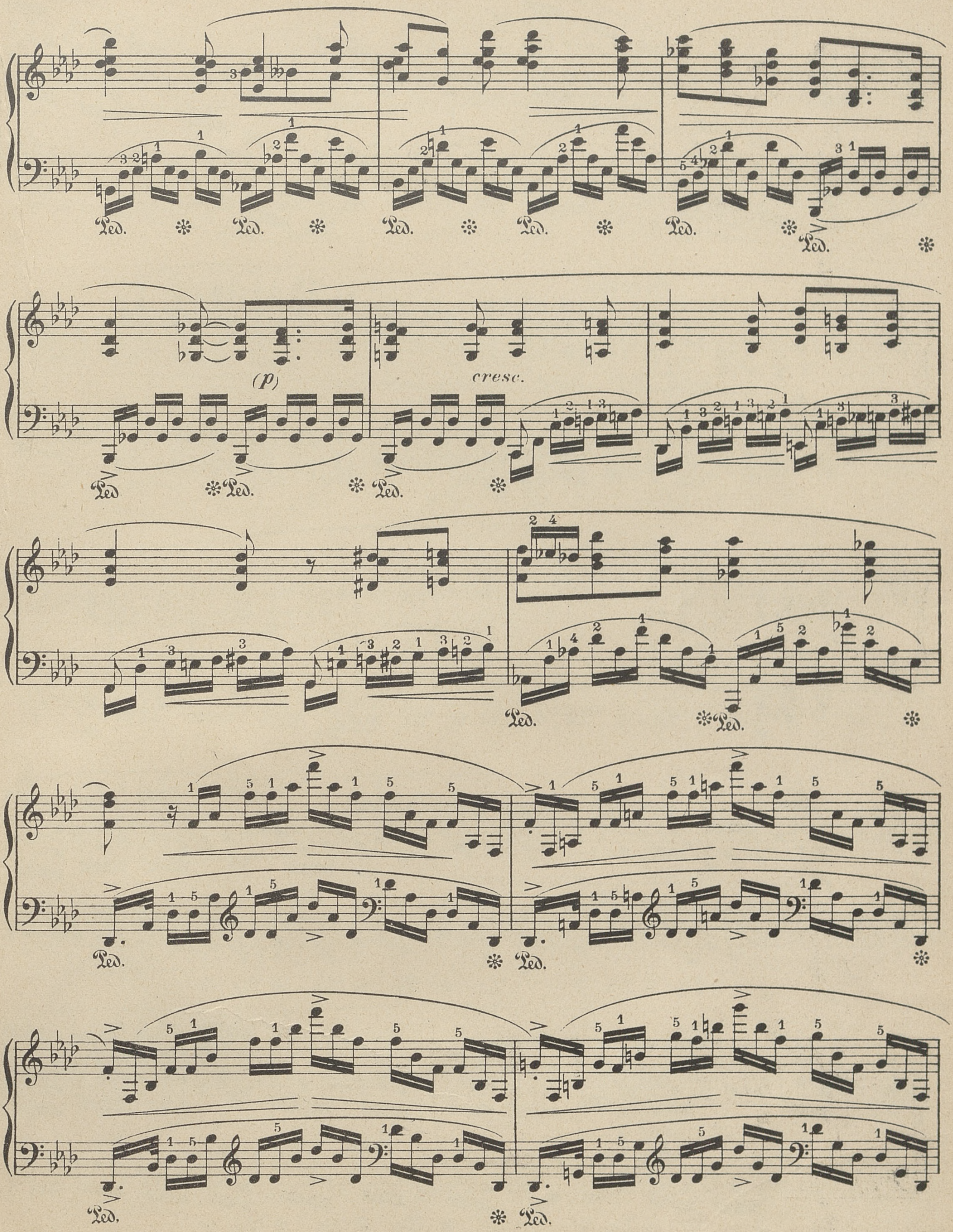

Smorz.
Rall.
pp dolciss.
a Tempo
p legato
poco cresc.
Ped.

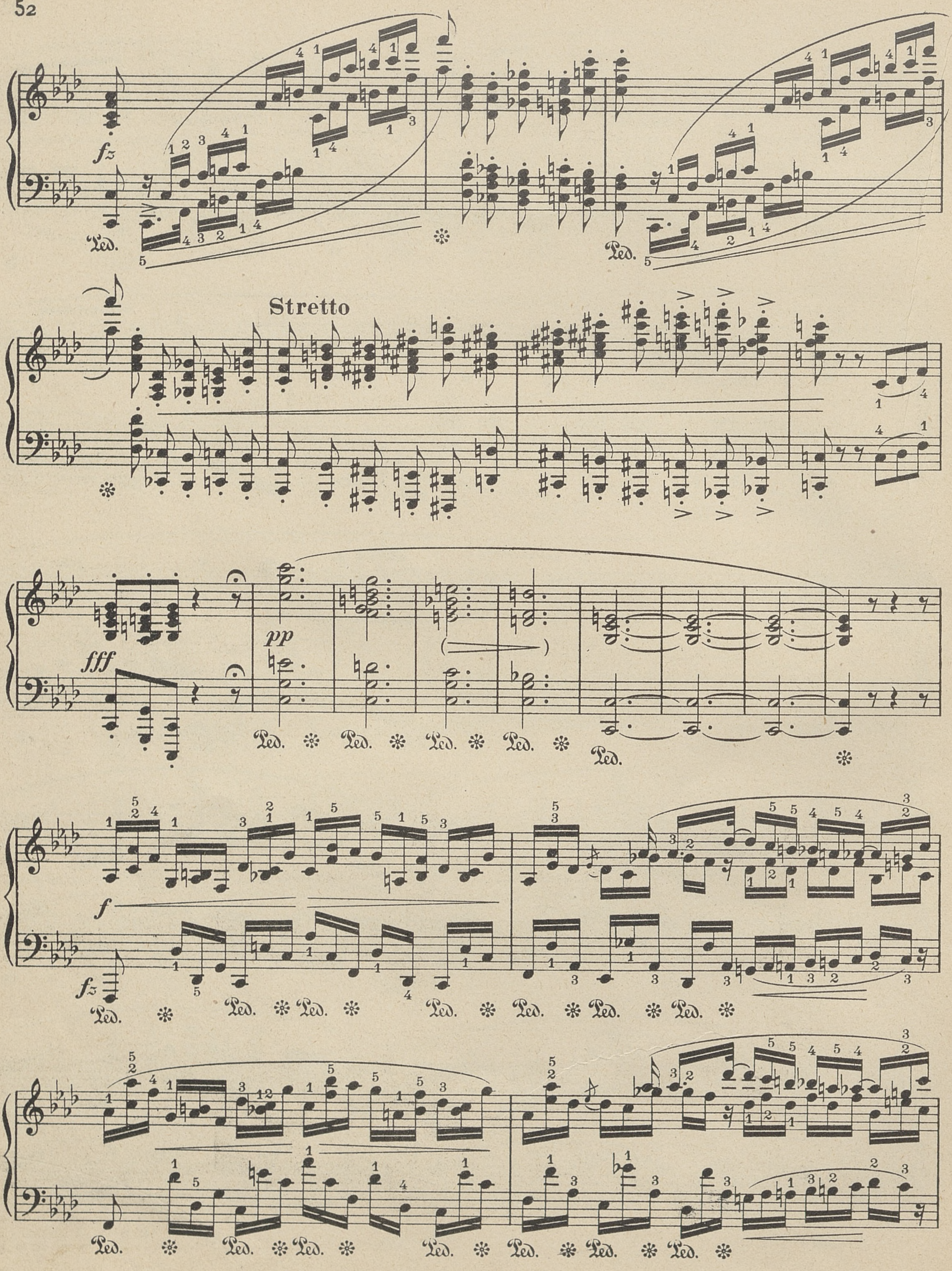

(p)
Ped.


(p)
Accel.
tr
8
dim.
Ped.

in Tempo

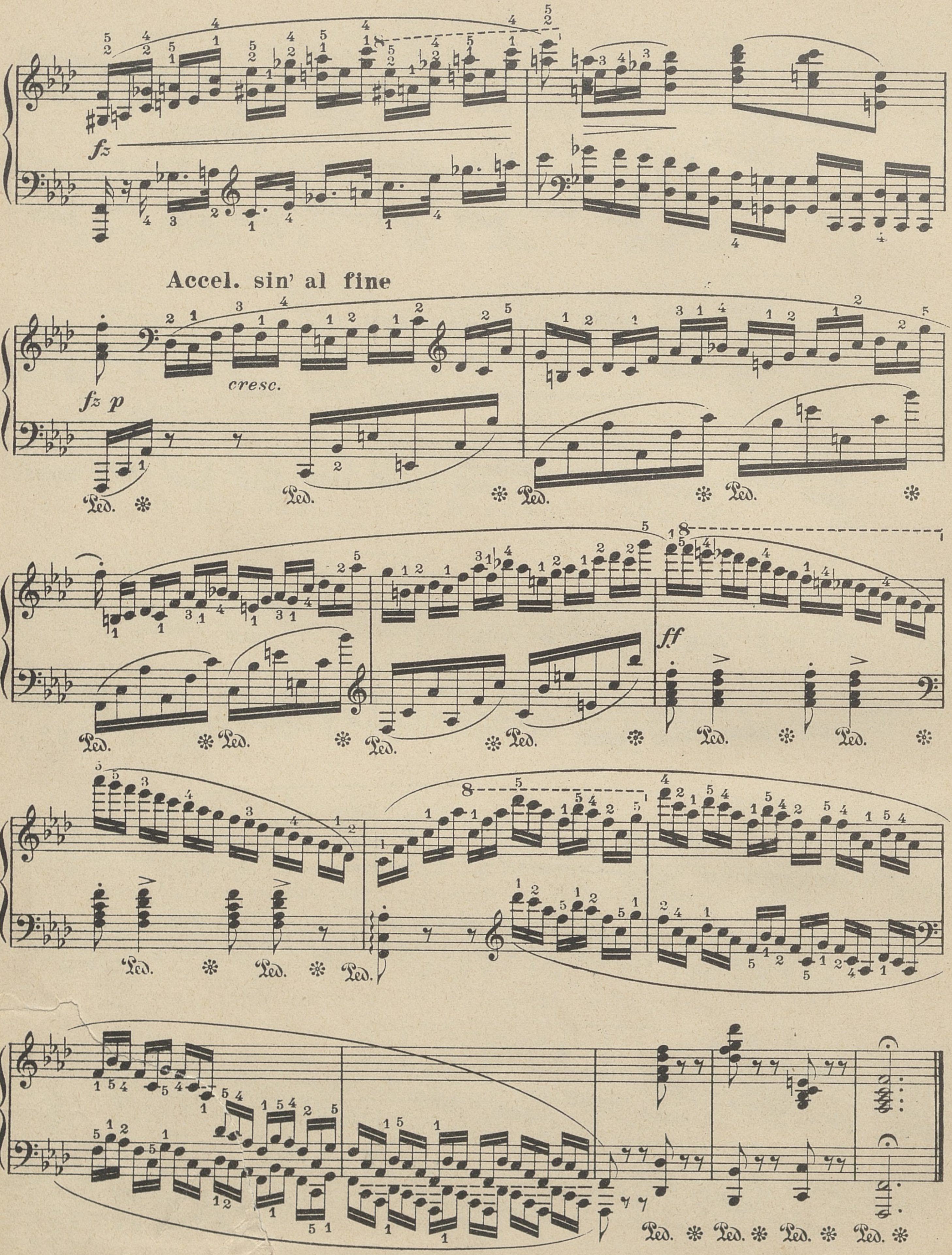



Ped.
(p)
cresc.



fz
Ped.
Stretto
fff
pp
f


fz
Ped.
cresc.
marcato
ff

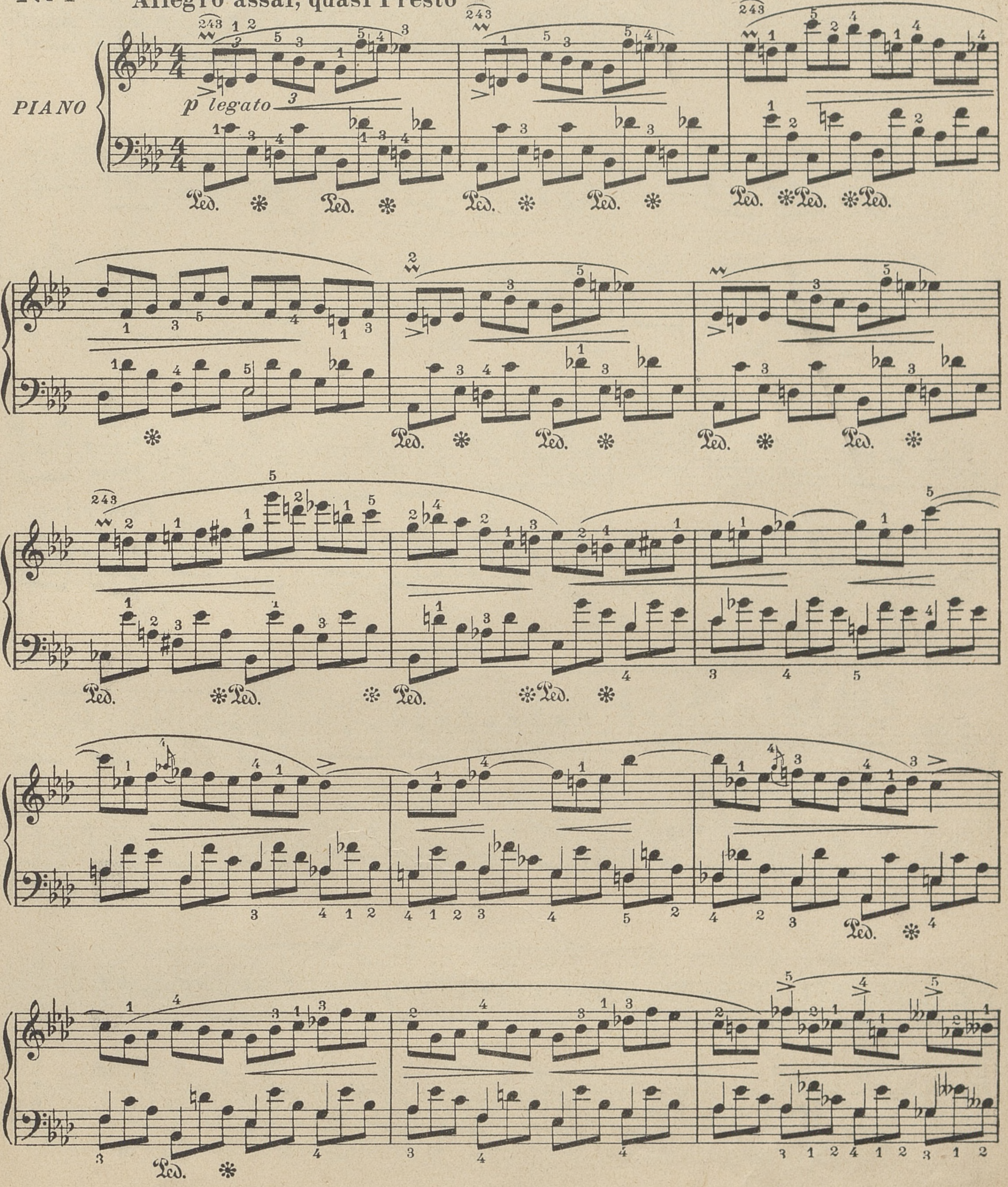

Accel. sin' al fine
cresc.

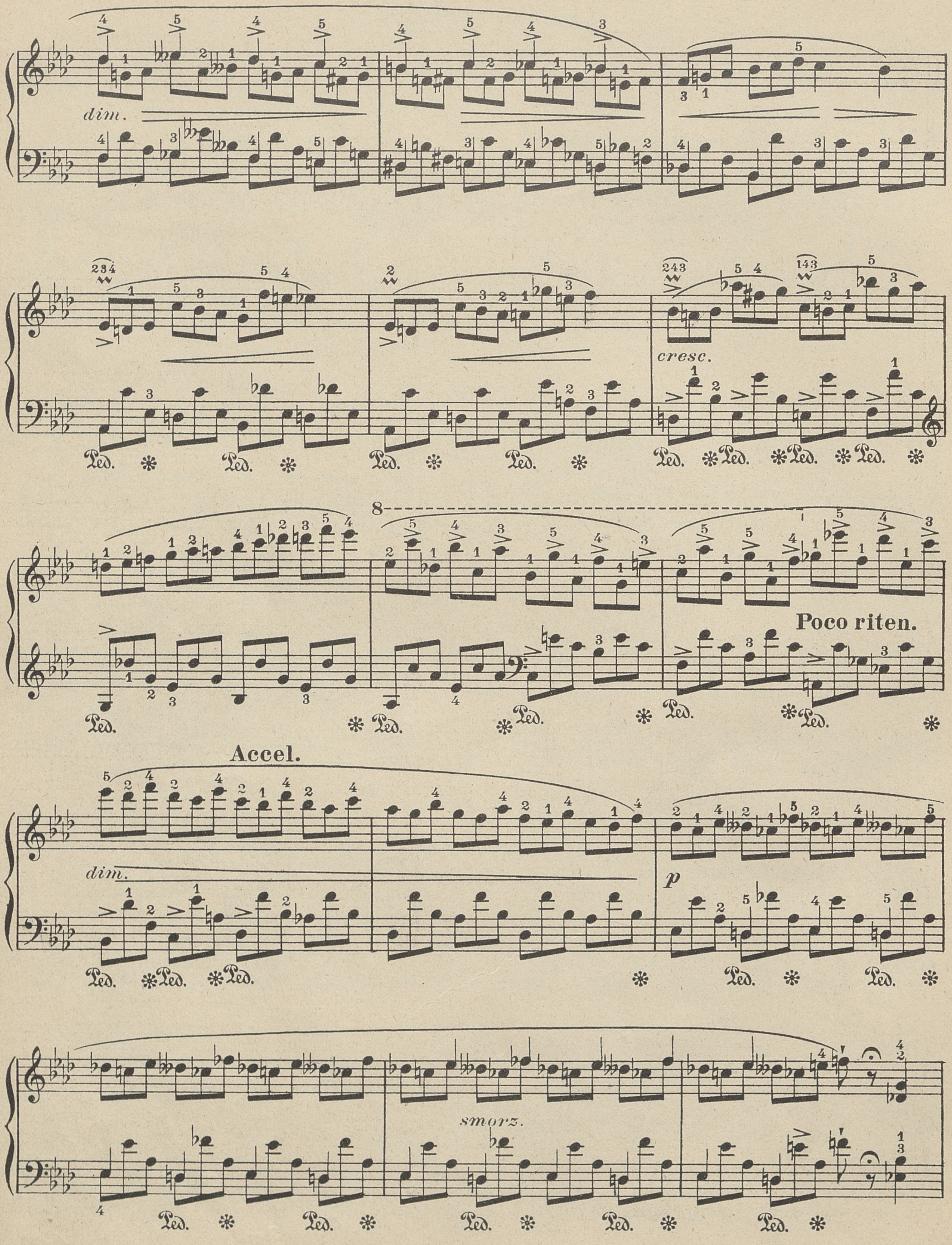
Impromptu

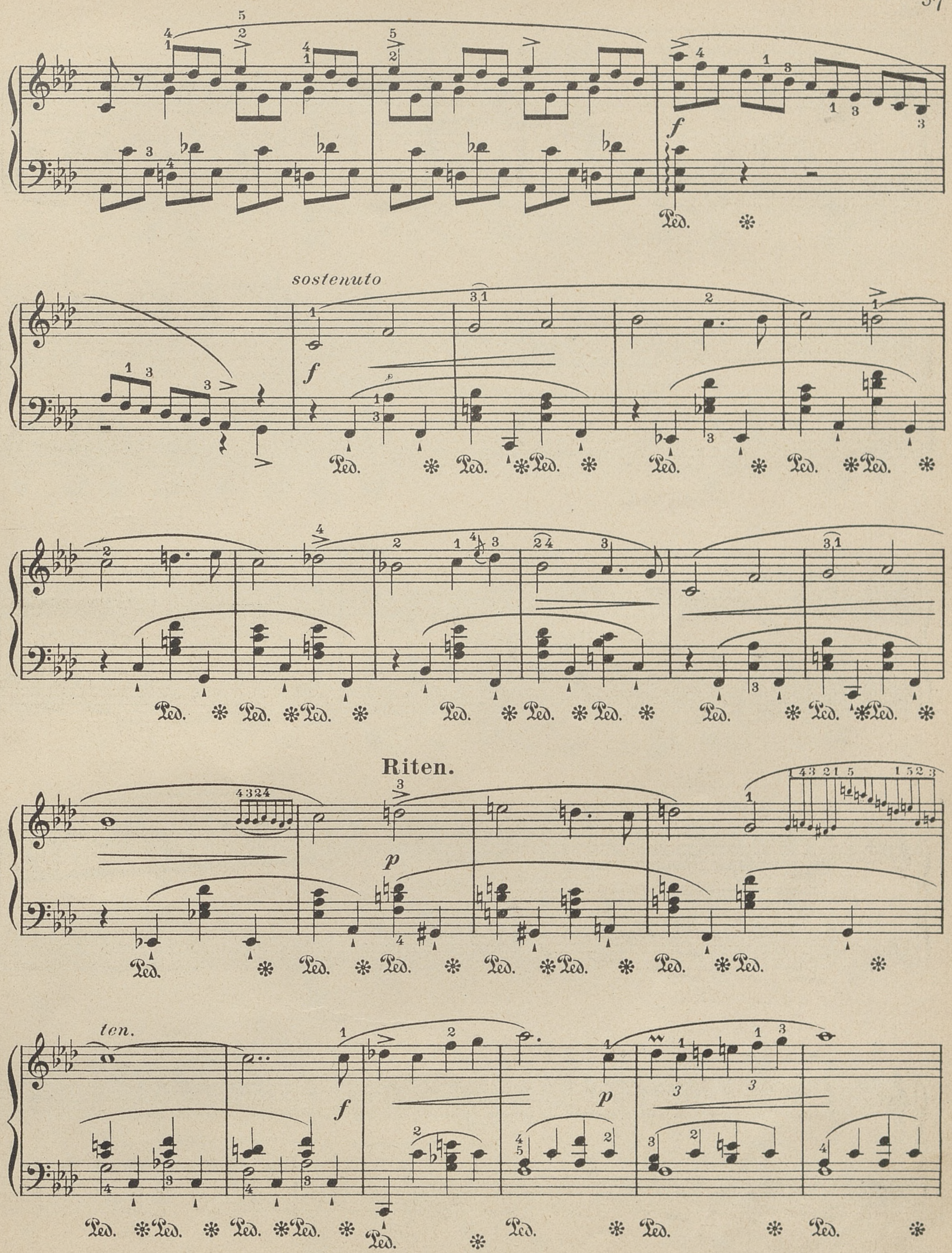
à Mademoiselle la Comtesse de Lobau

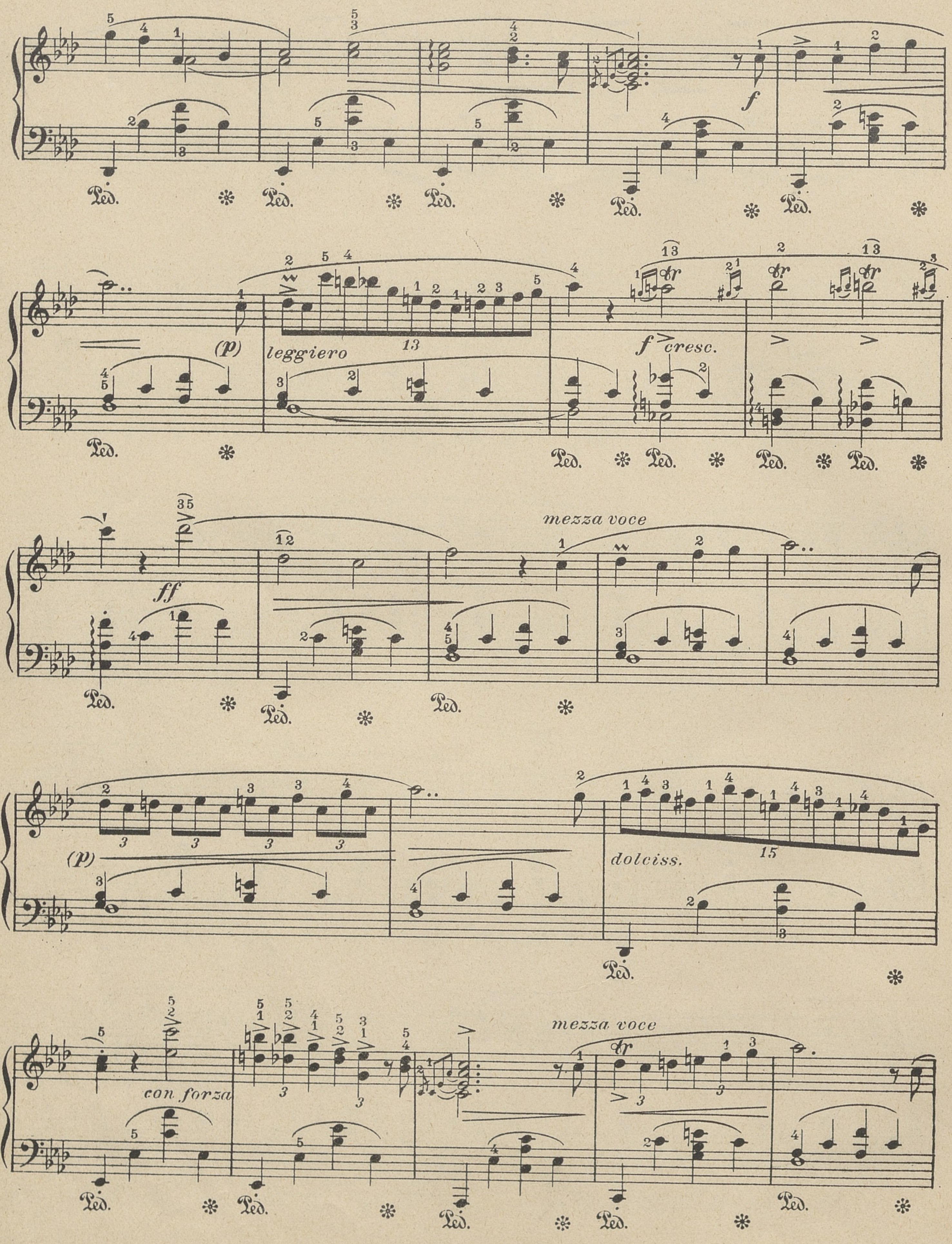
Op. 29

Nº 1 **Allegro assai, quasi Presto**

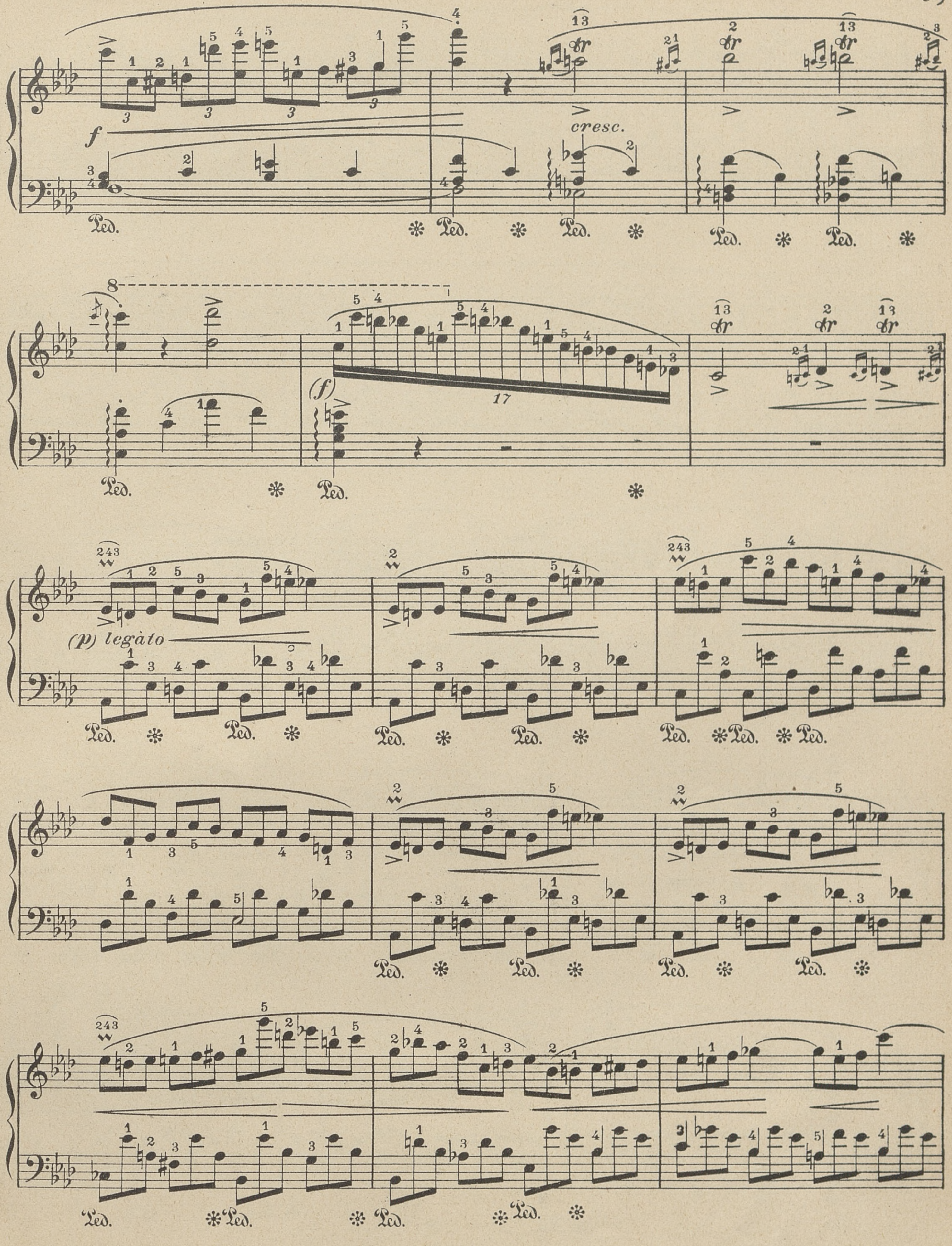


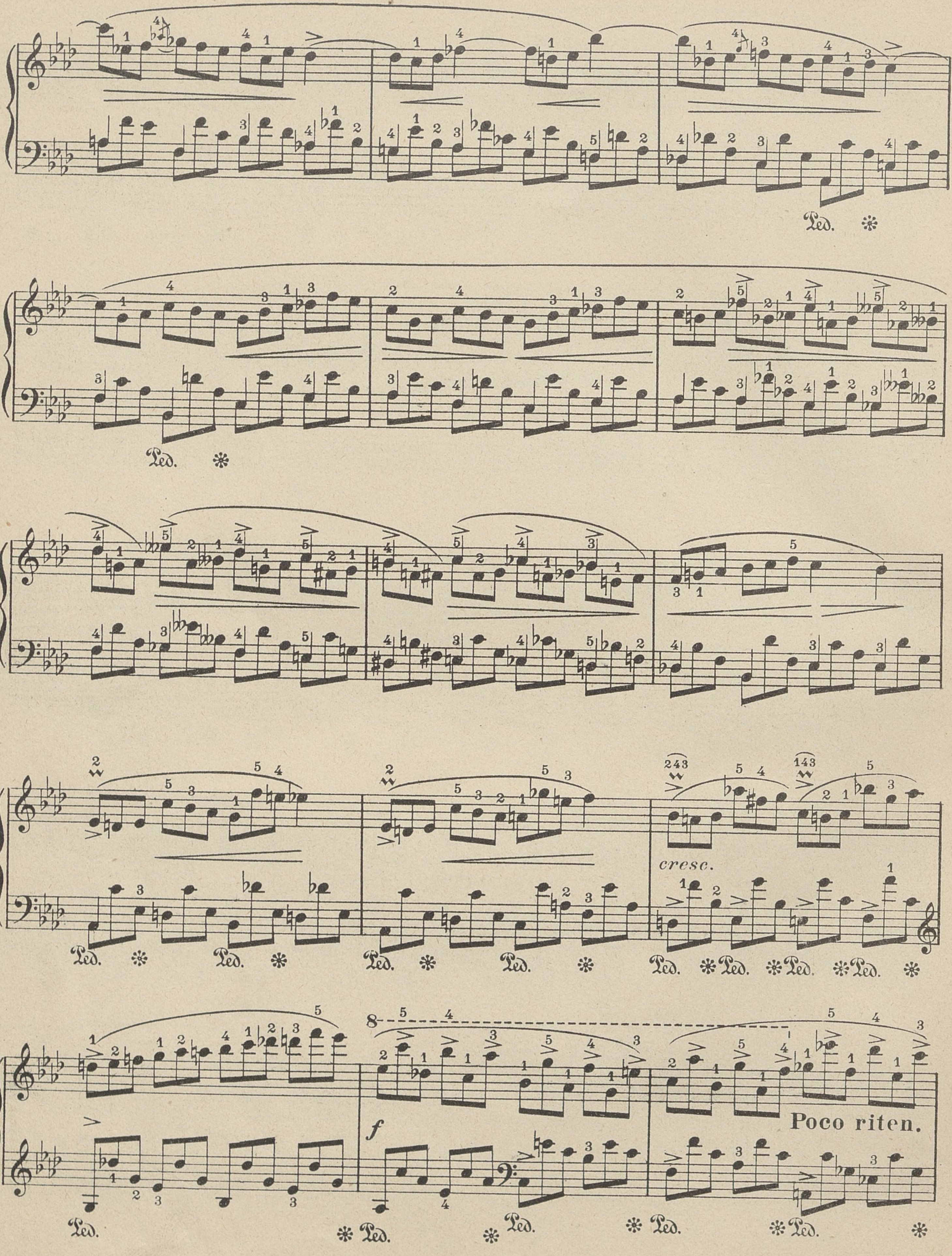

dim.
cresc.
Poco riten.
Accel.
dim.
p
smorz.

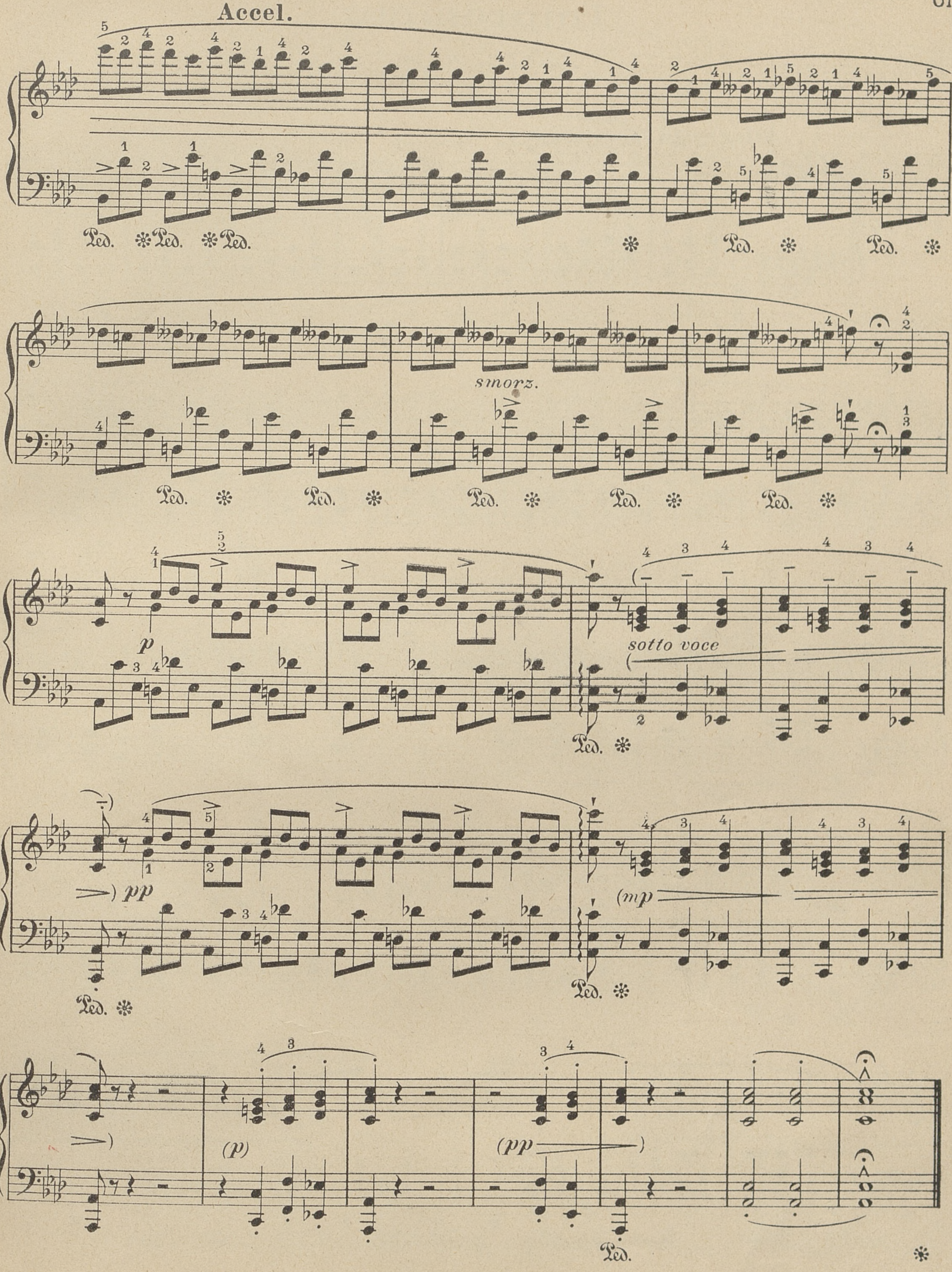

sostenuto
Riten.
ten.



Ped.
leggiero
(p)
f cresc.
ff
mezza voce
dolciss.
con forza


cresc.
(p) legato


Ped.
cresc.
f
Poco riten.

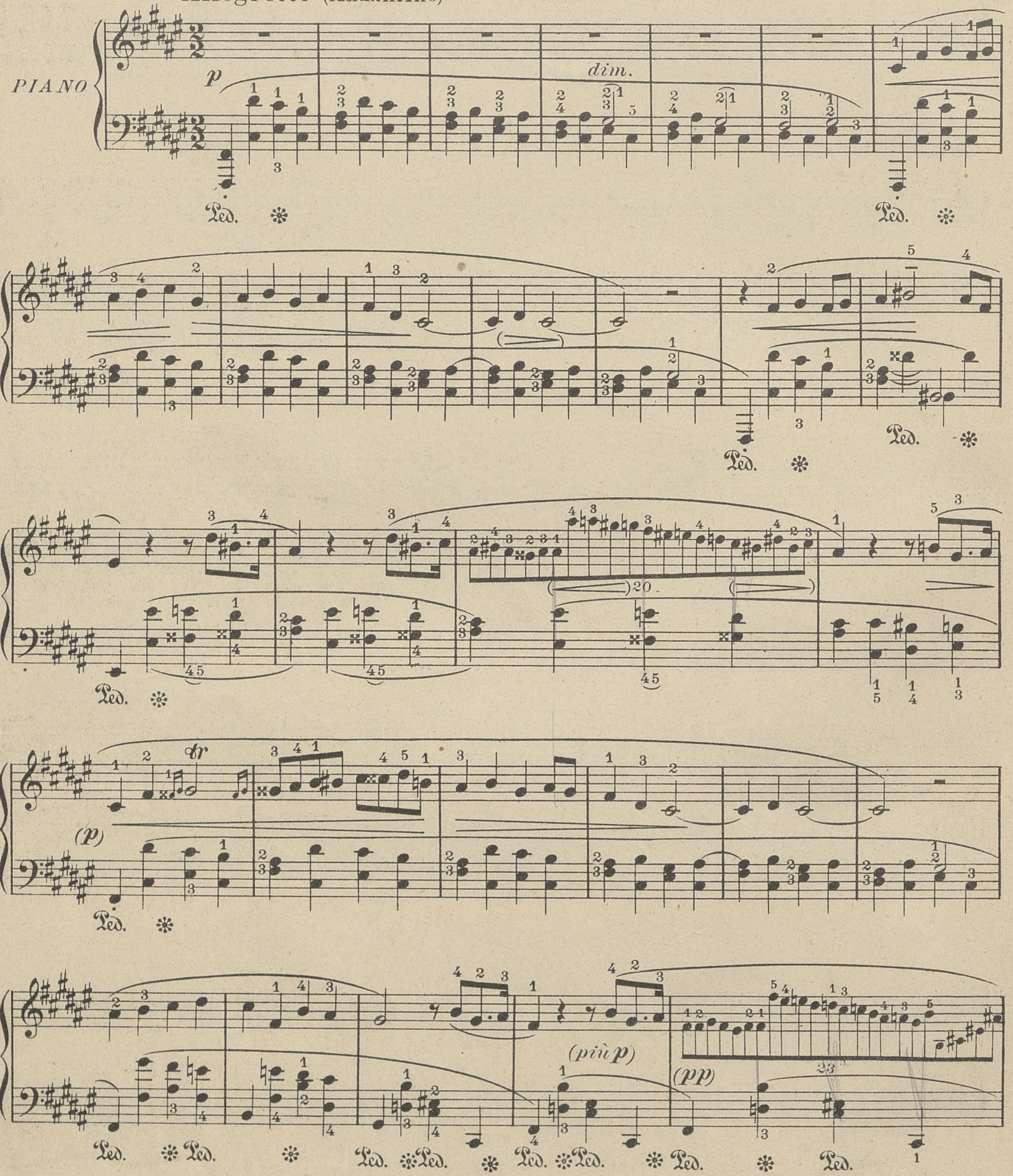

Accel.
smorz.
sotto voce
Ped.

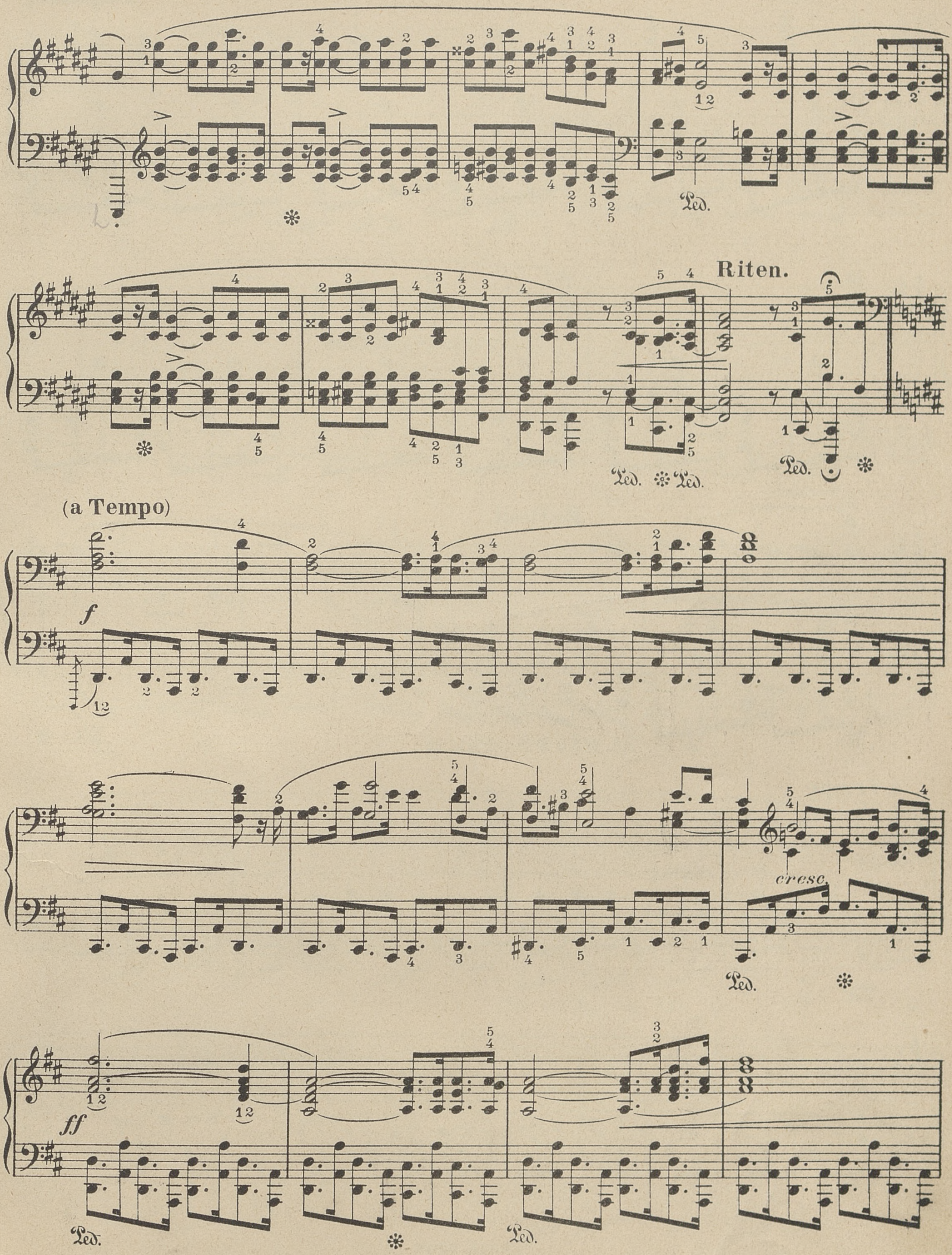
Impromptu

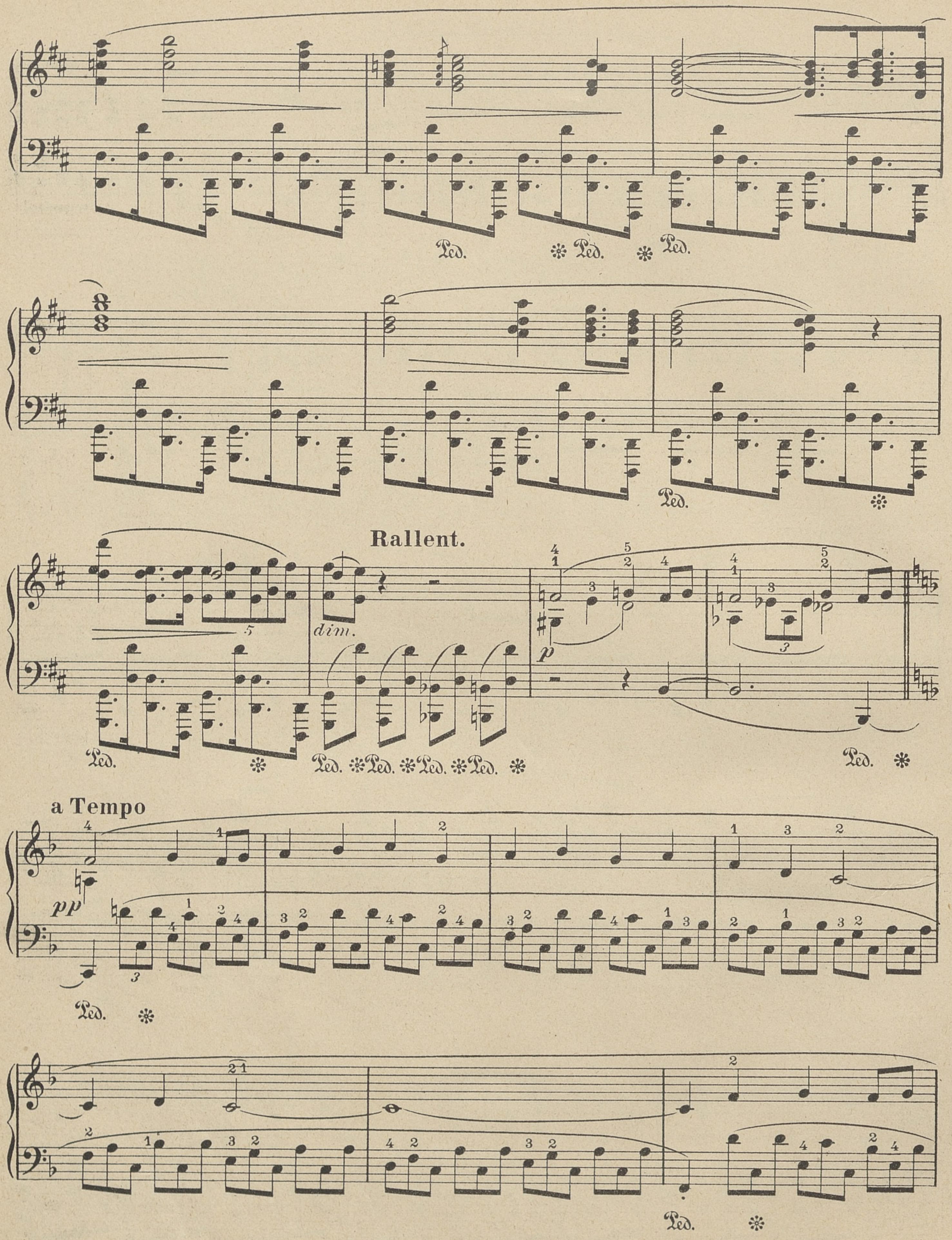
Op. 36

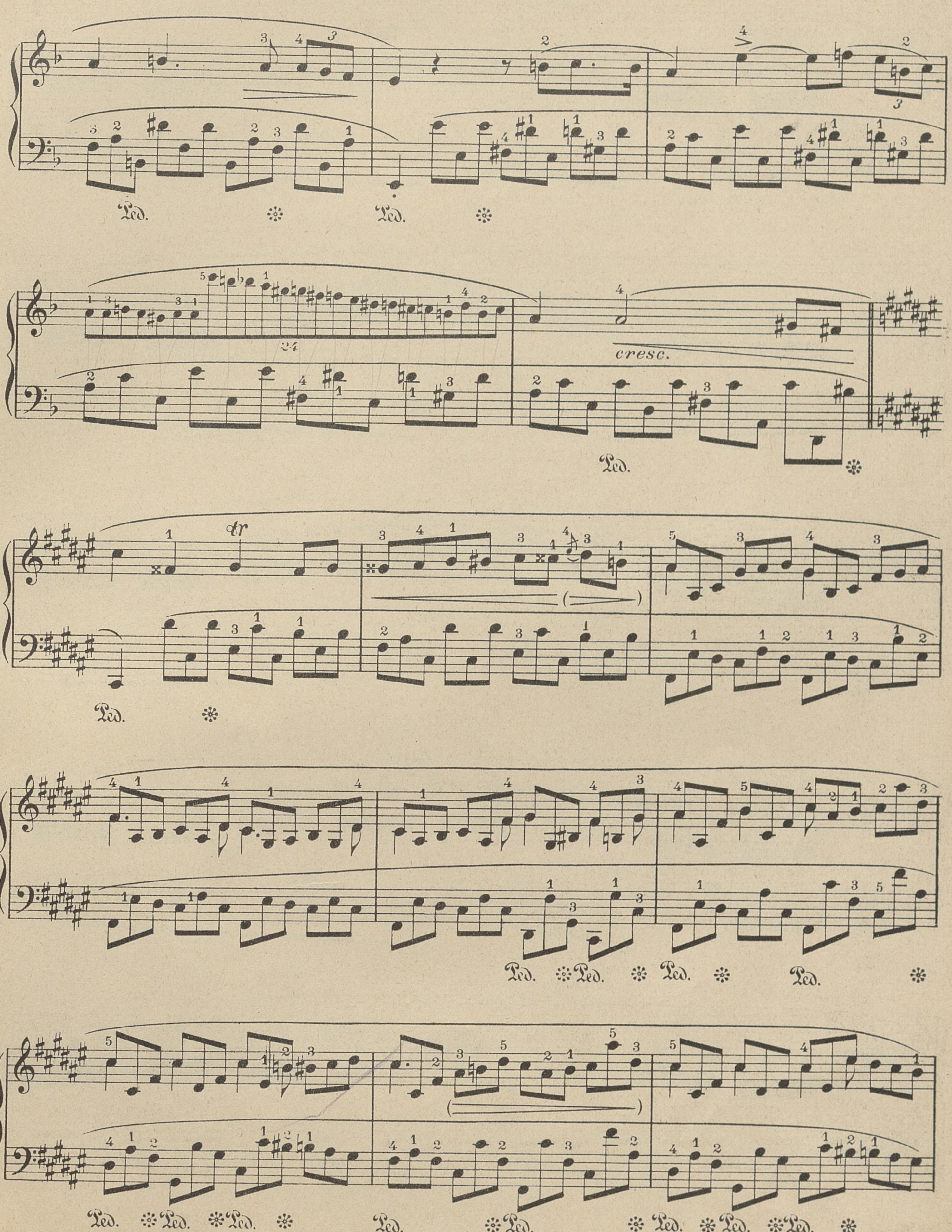
Nº 2

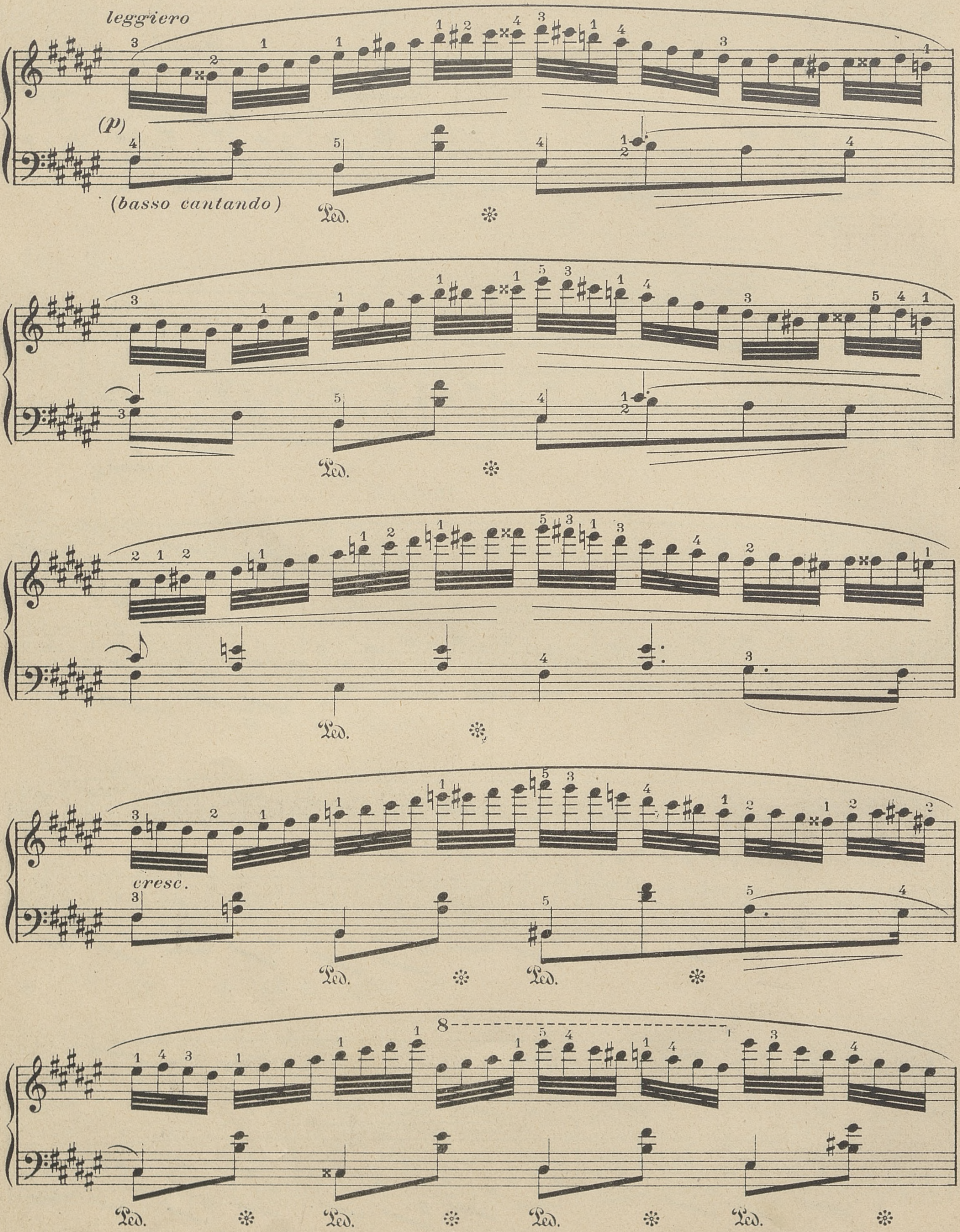
Allegretto (Andantino)

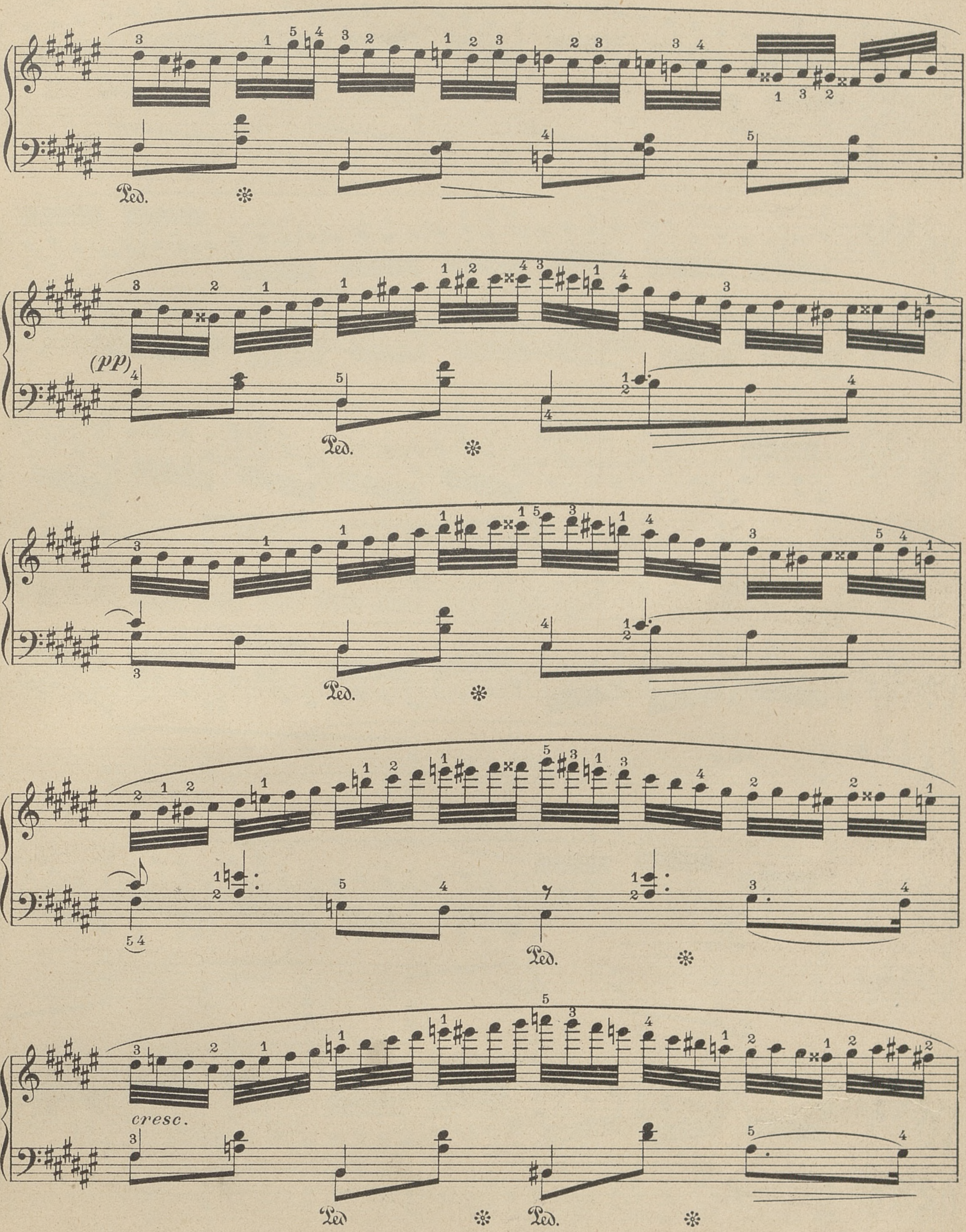


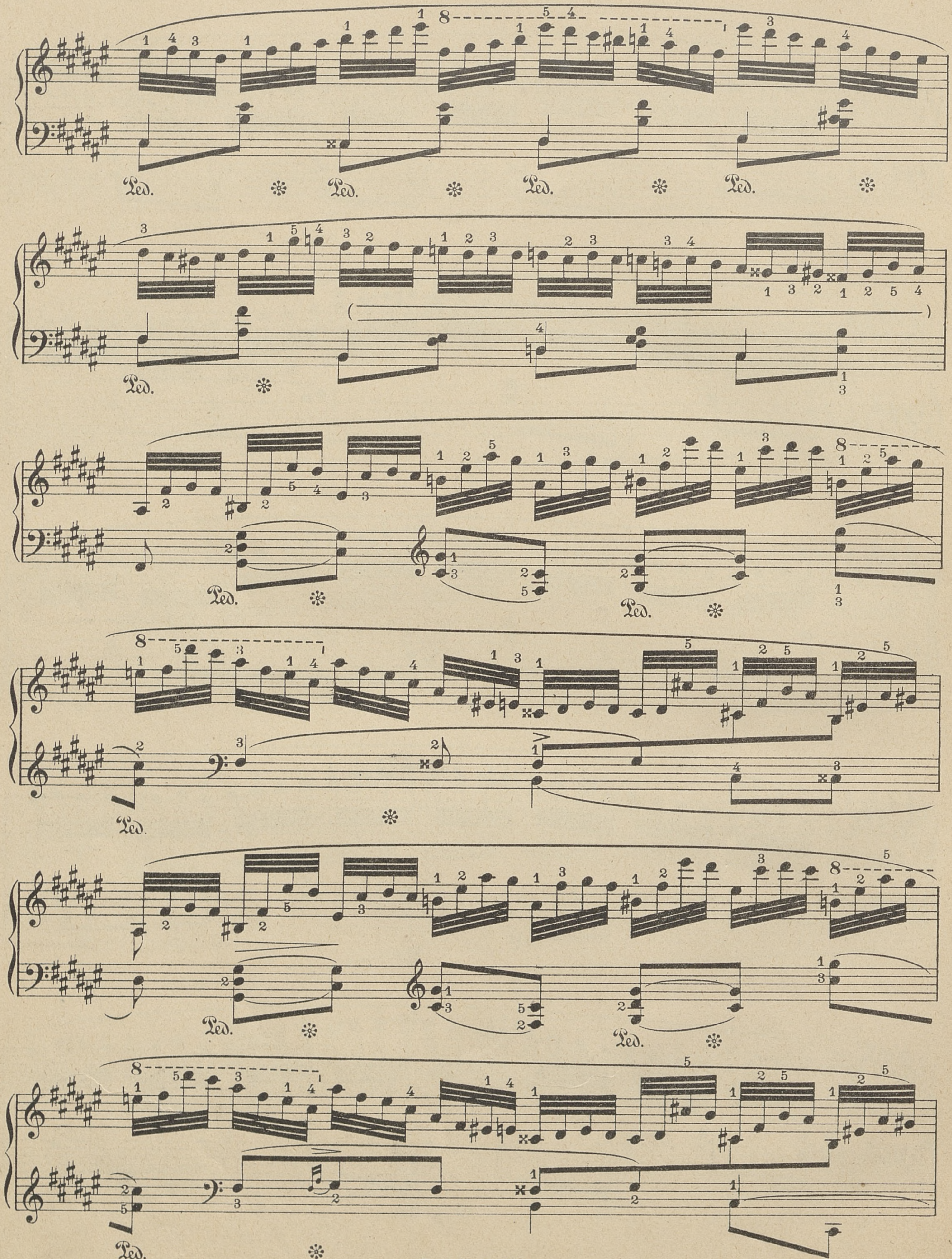

Riten.
(a Tempo)
f
cresc.
ff
Ped.

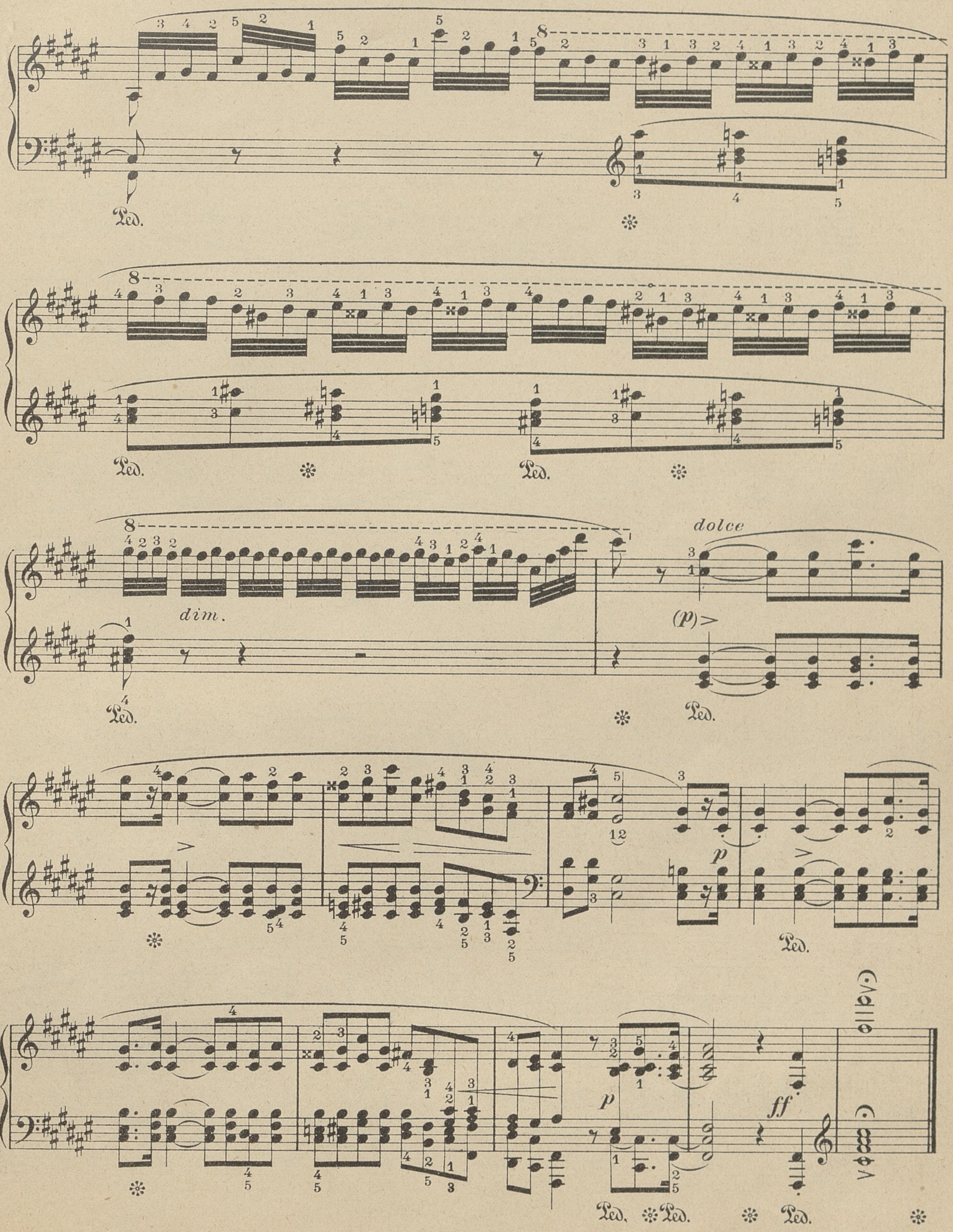

Ped.
Rallent.
dim.
p
a Tempo
pp


cresc.
tr
Ped.


leggiero
(p)
(basso cantando)
Ped.
cresc.
8


Ped.
(pp)
Ped.
Ped.
Ped.
cresc.
Ped
Ped.


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

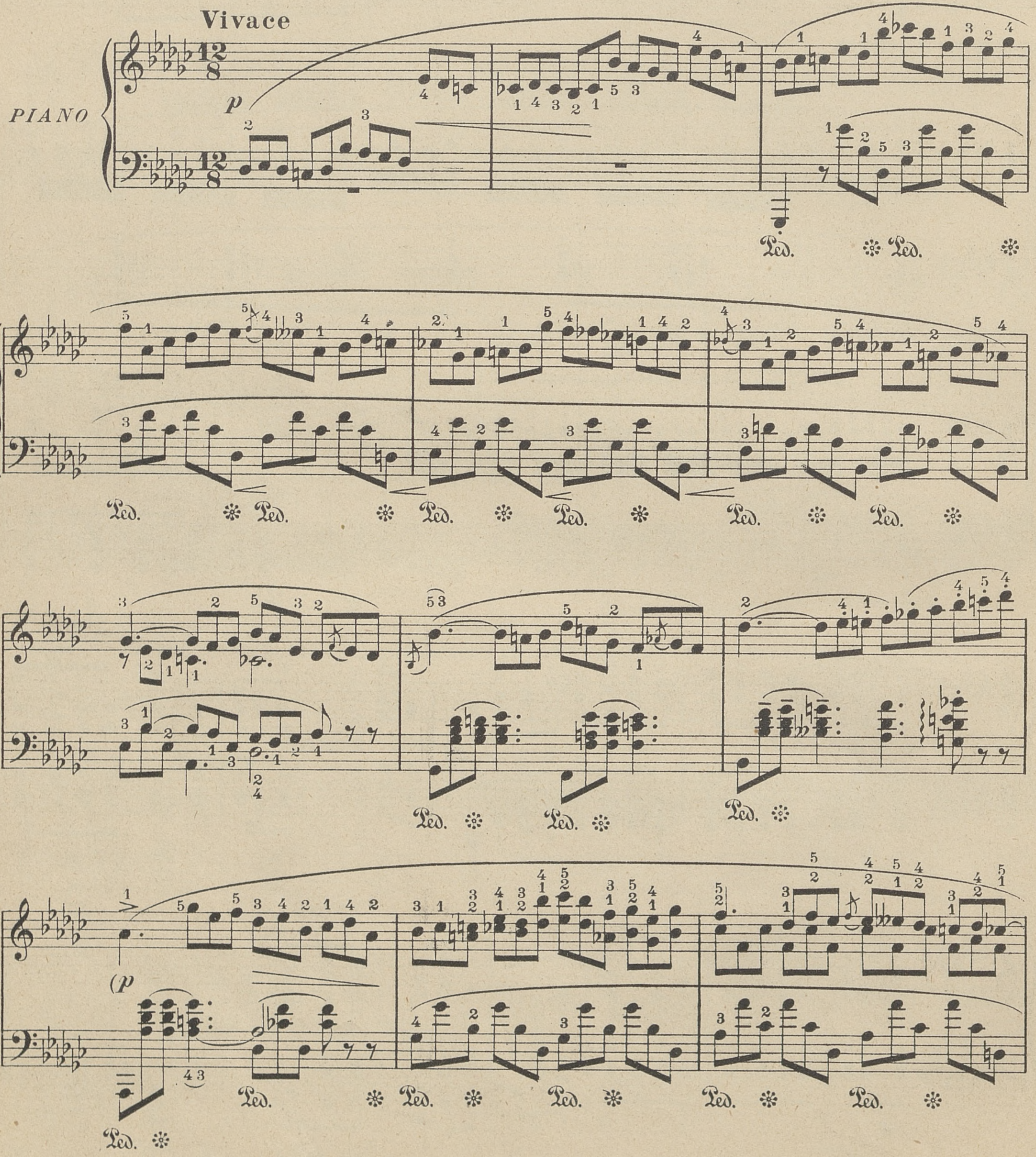

Ped.
Ped.
Ped.
dim.
Ped.
dolce
(p)
Ped.
p
Ped.
p
Ped.
Ped.
ff
Ped.

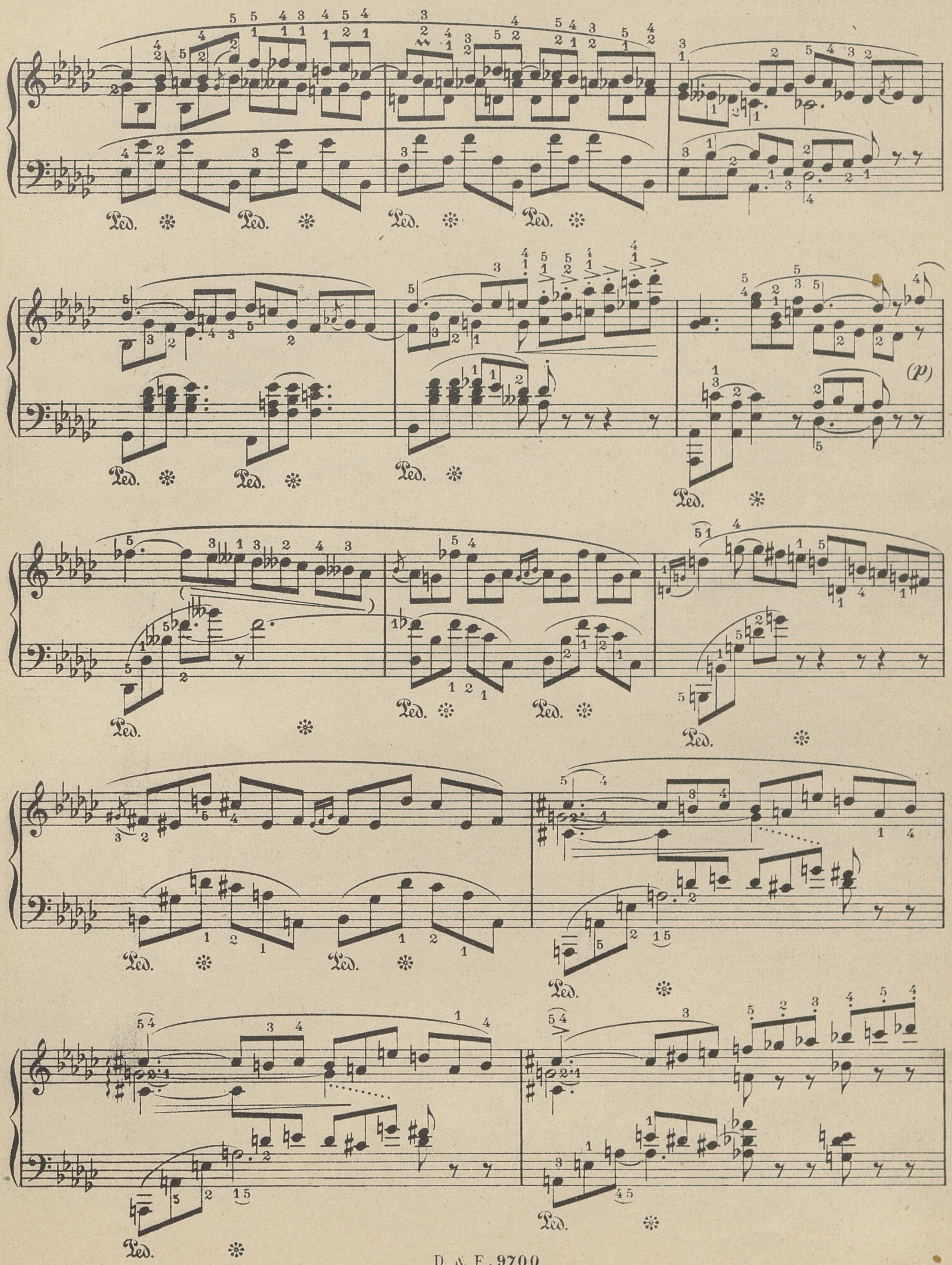
Impromptu

à Madame la Comtesse Esterhazy
née Comtesse Batthyany

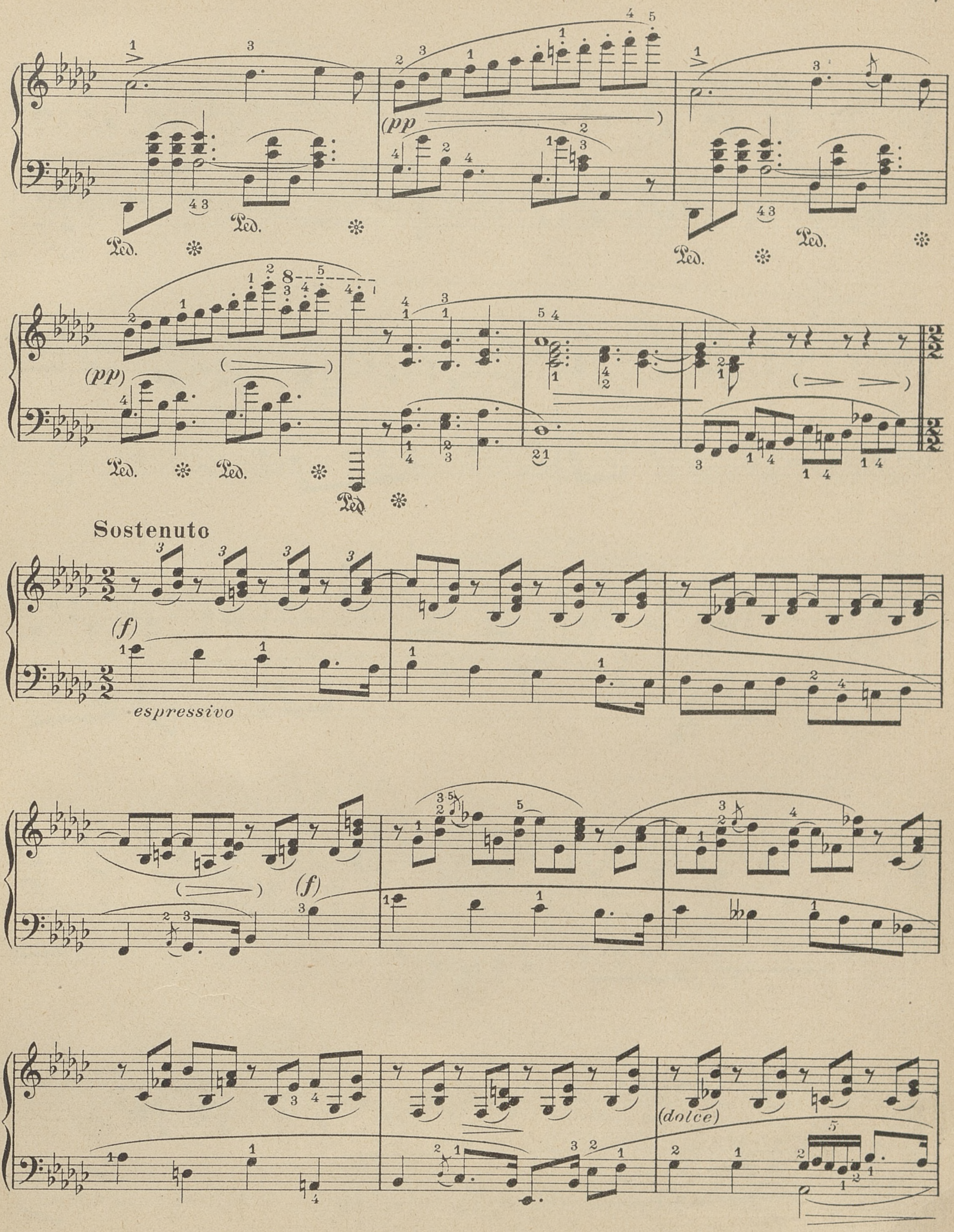
Op. 51

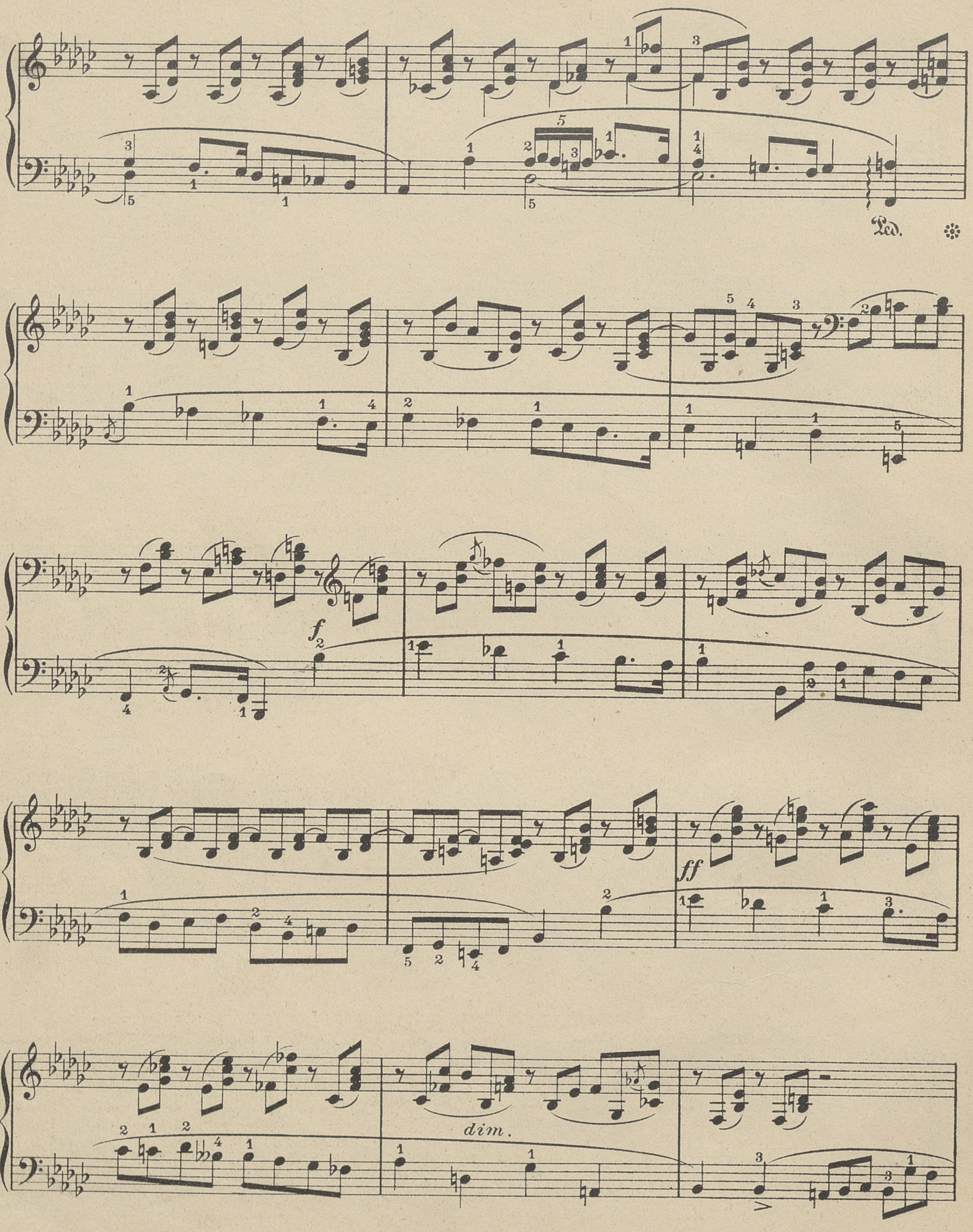
Nº 3

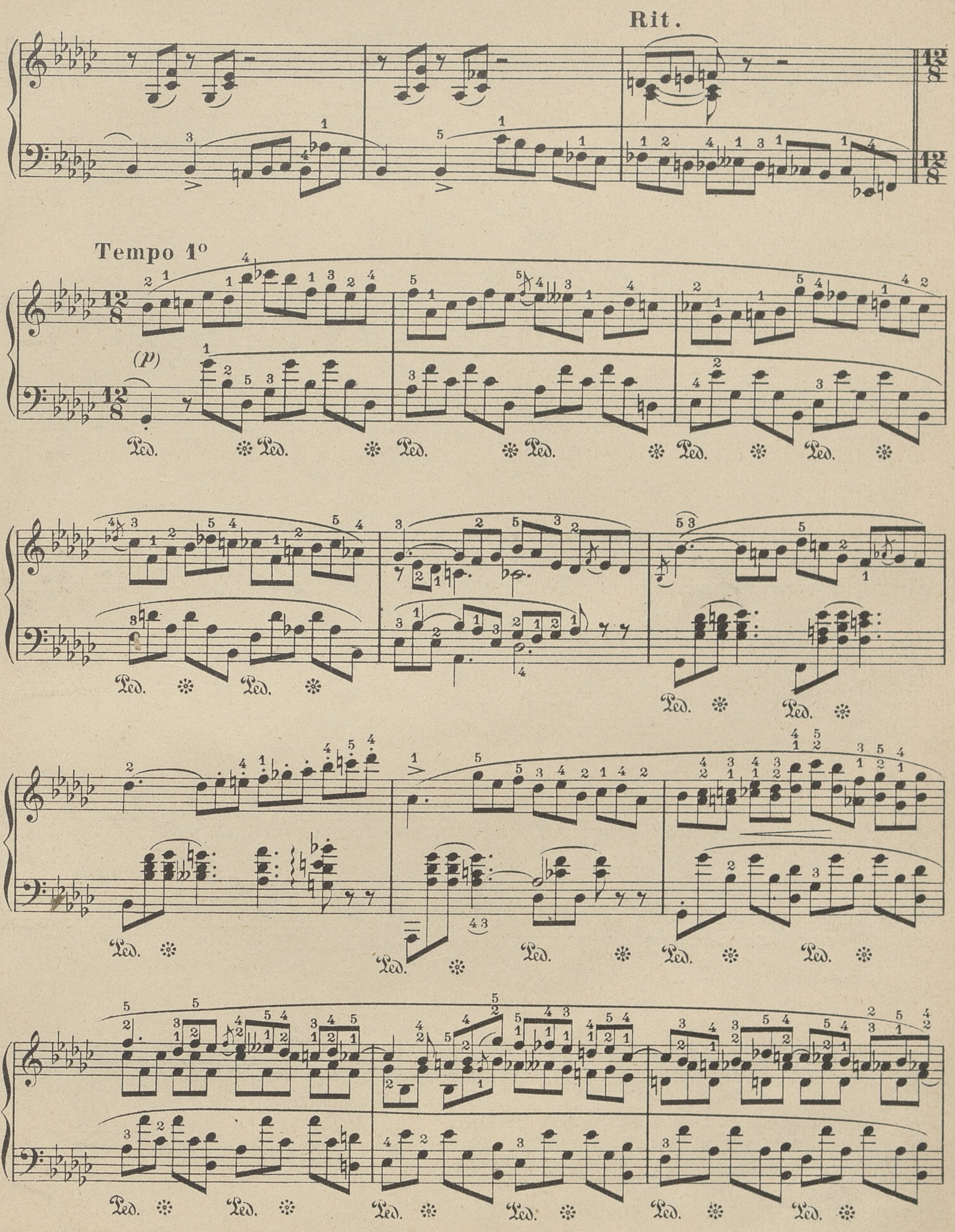


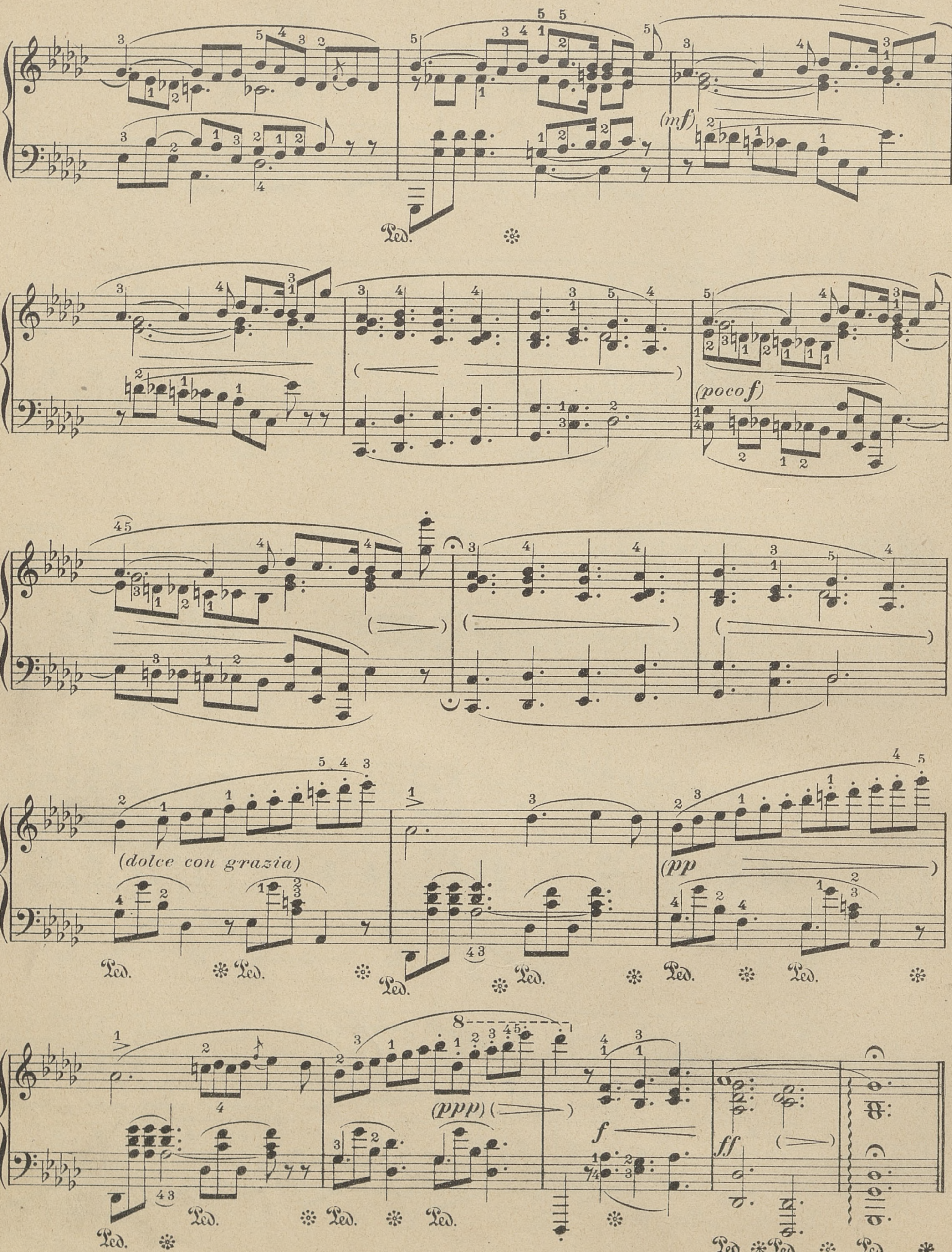

Ped.
(p)


p
Ped.
mf


(pp
Ped.
(pp)
Sostenuto
(f)
espressivo
(f)
(dolce)


Ped.
f
ff
dim.


Rit.
Tempo 1°
(p)

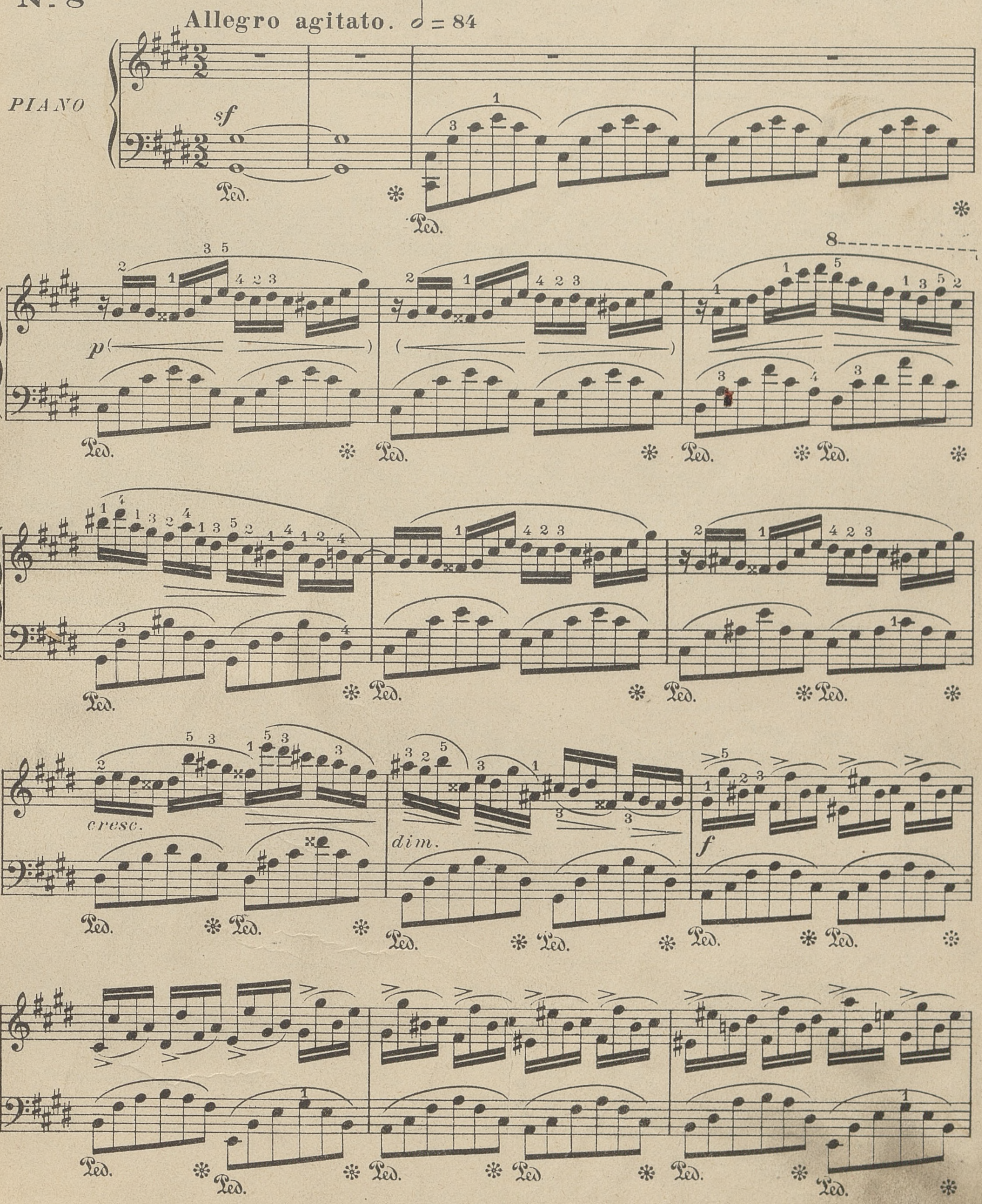

(mf)
(poco f)
(dolce con grazia)
(pp
(ppp)
f
ff
Ped.

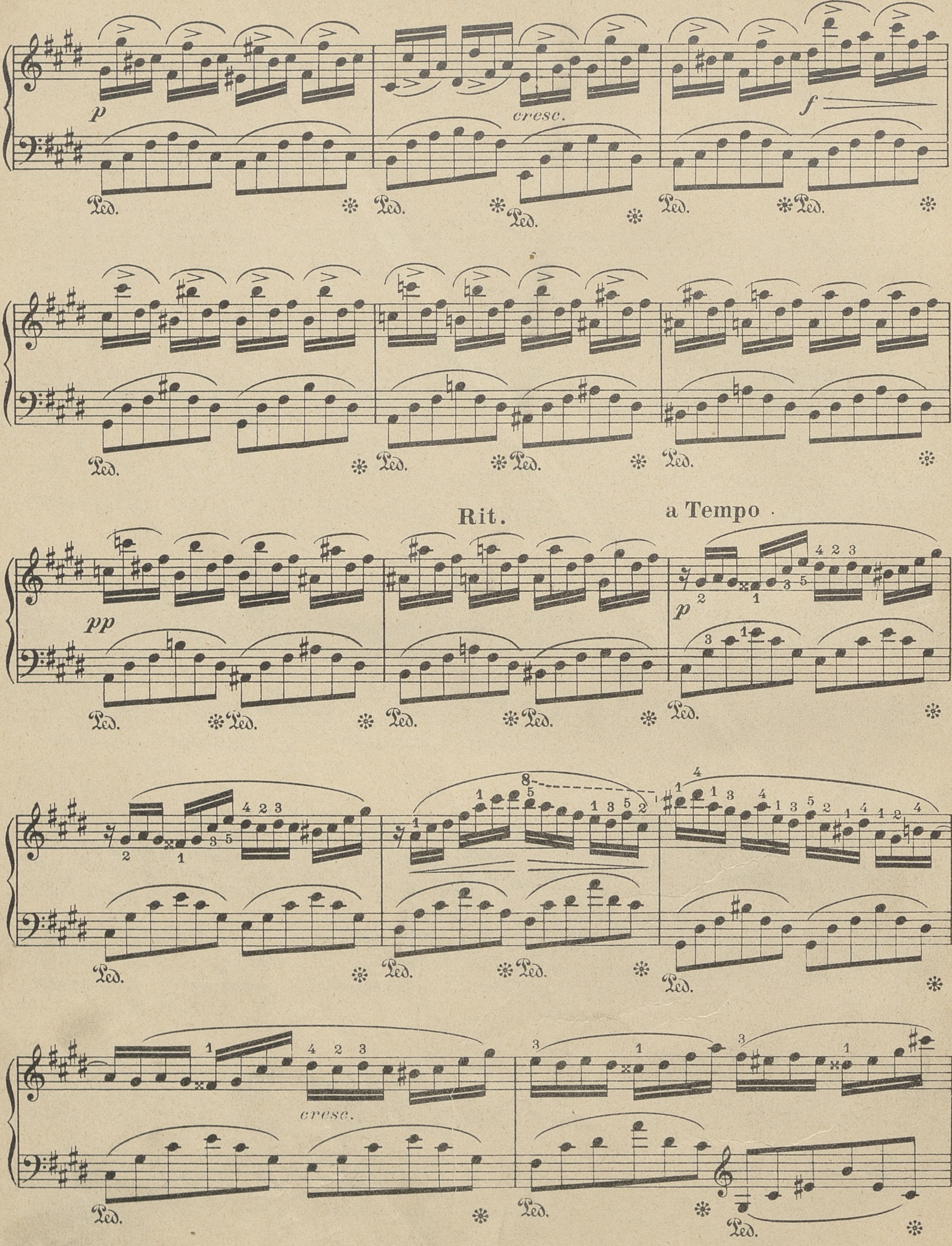
Fantaisie-Impromtu

Œuvre posthume composée vers 1834

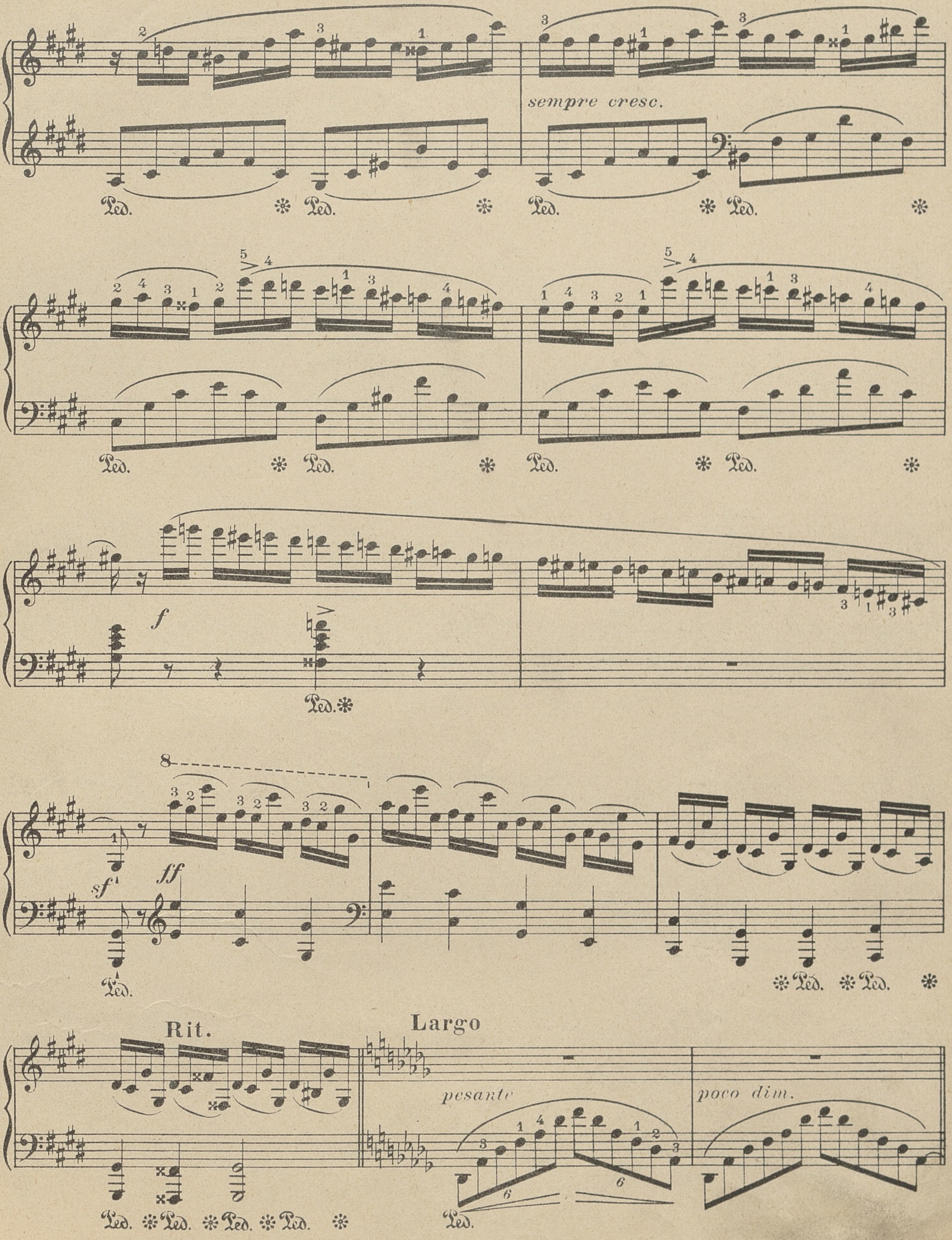
Nº 8

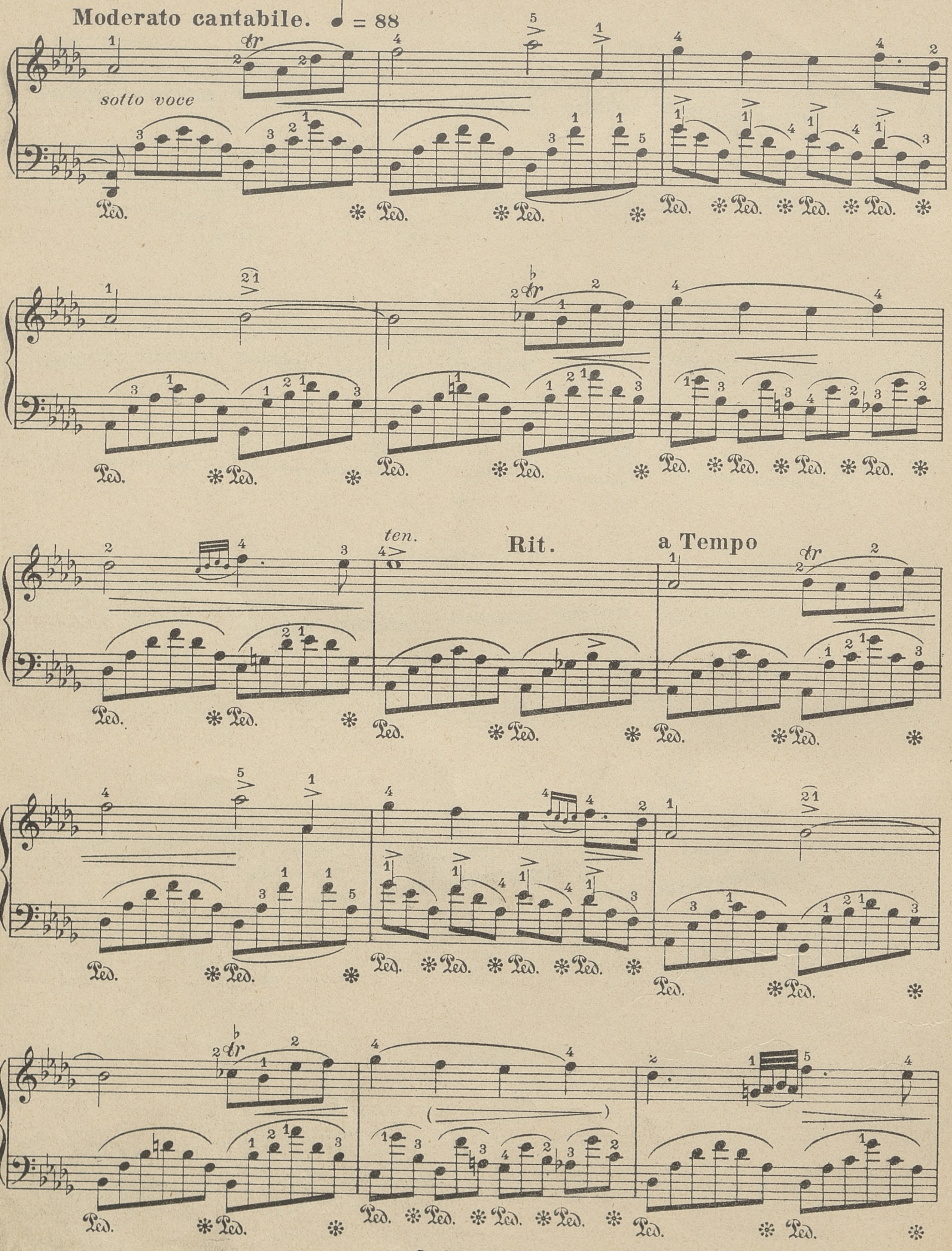
Op. 66



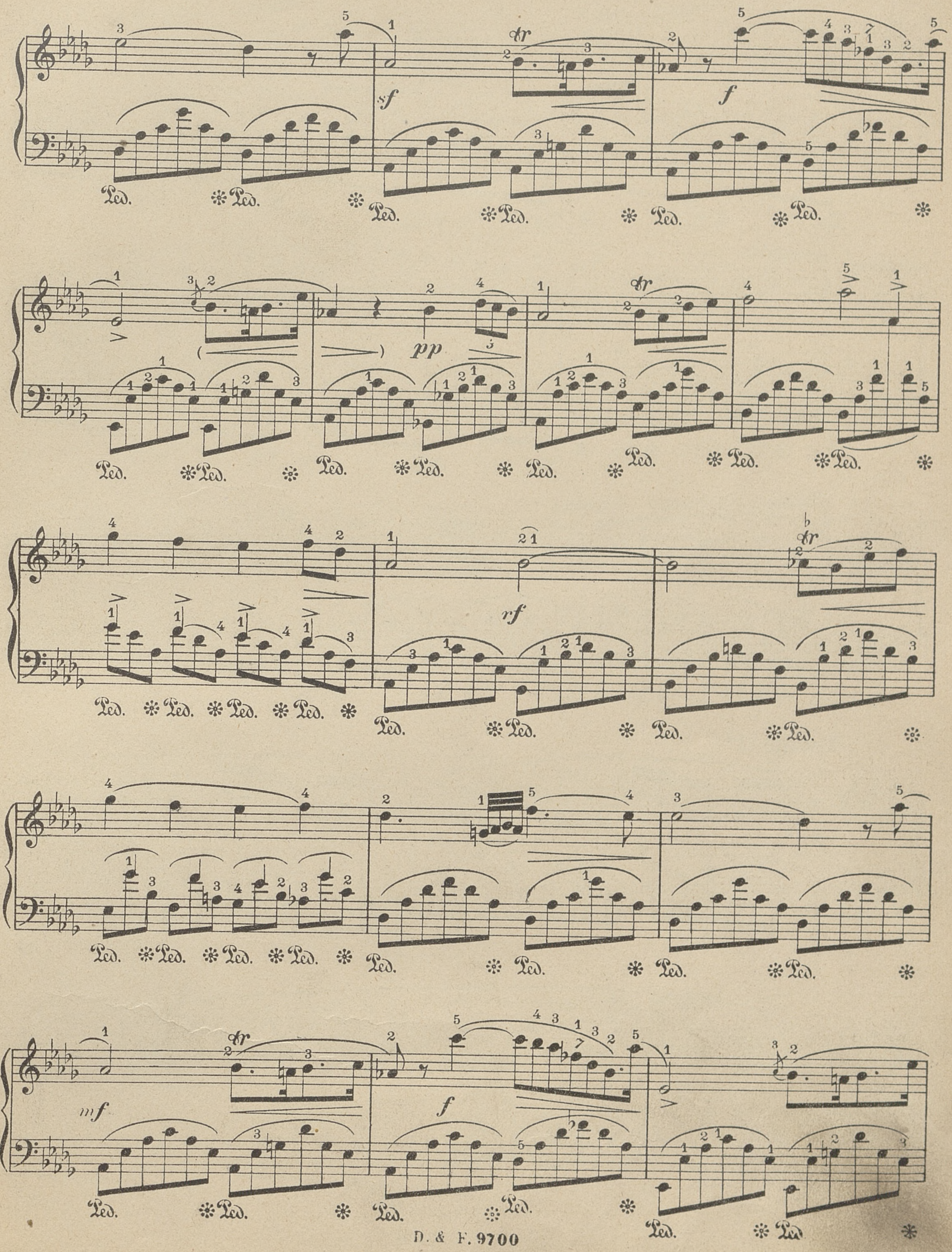

p
cresc.
f
Ped.
Rit.
a Tempo
pp
p
cresc.

42

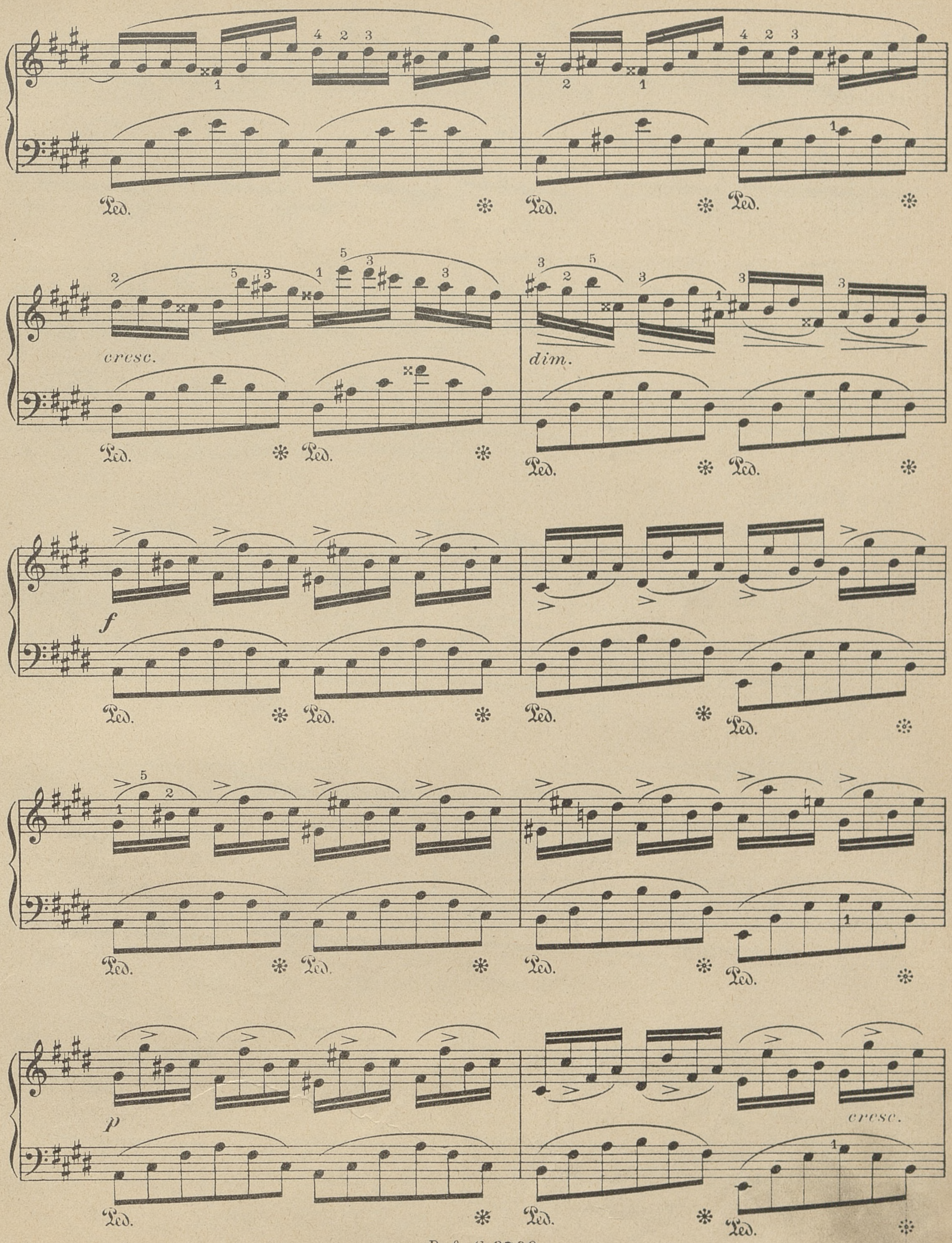


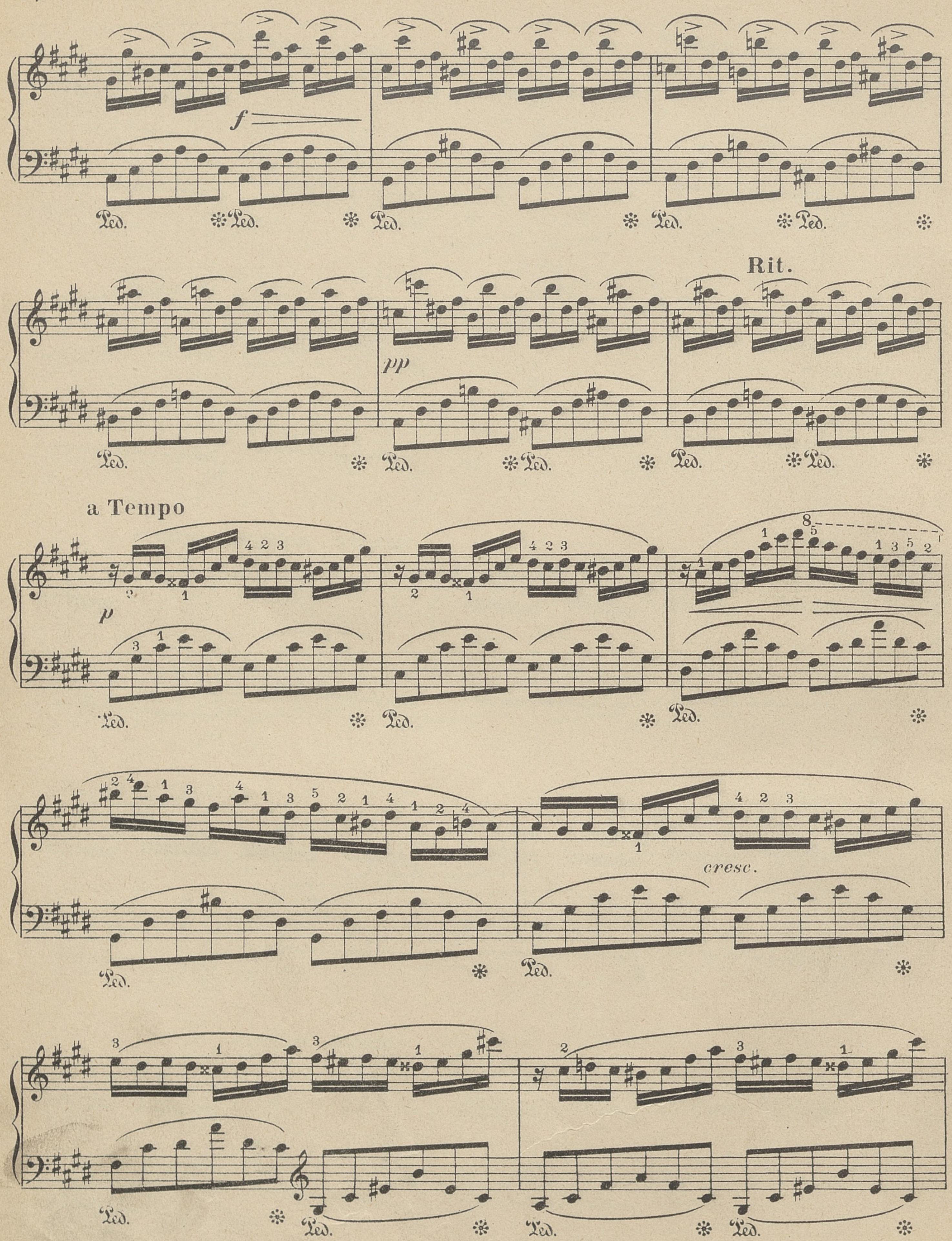


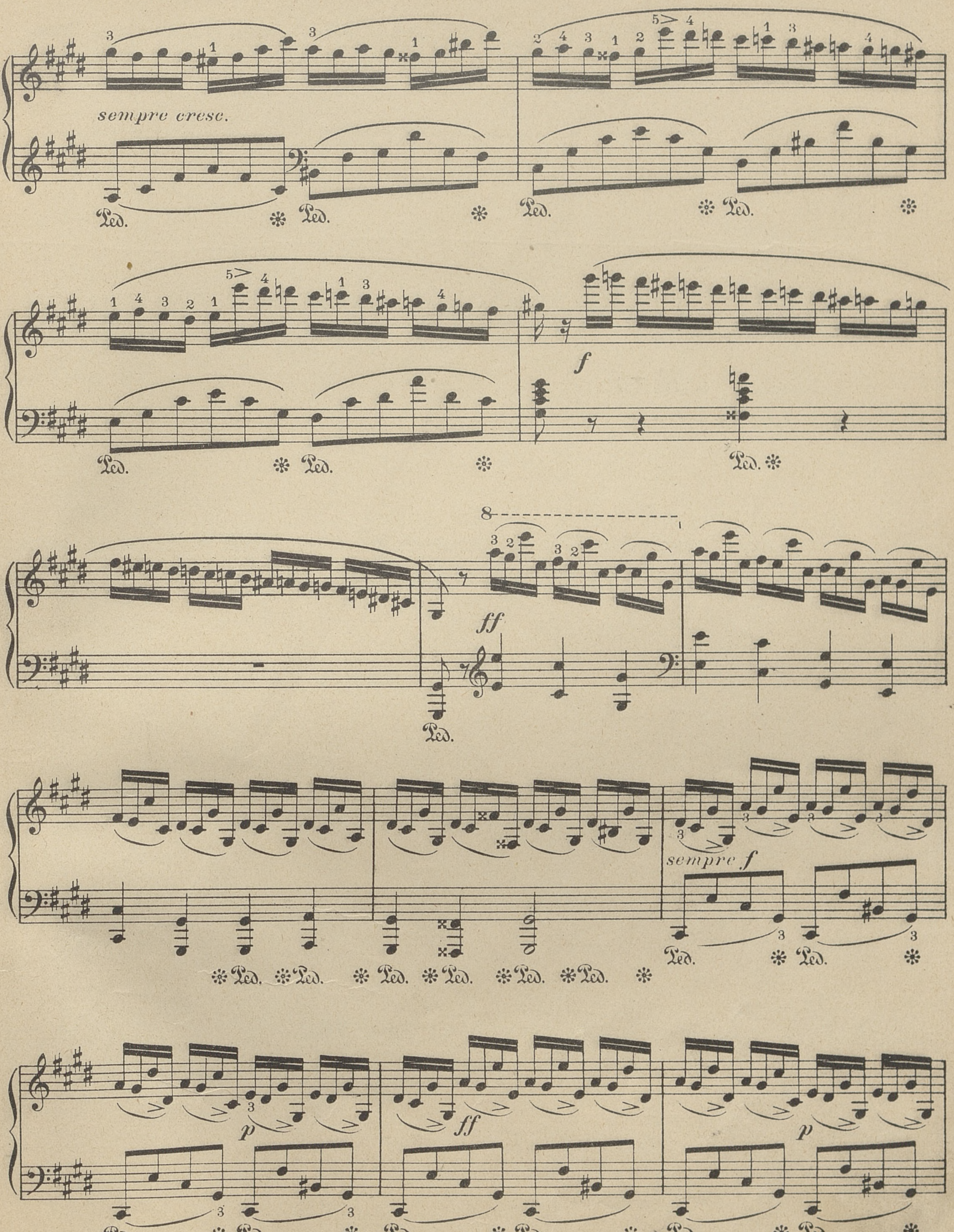
Moderato cantabile. ♩ = 88
sotto voce
ten.
Rit.
a Tempo

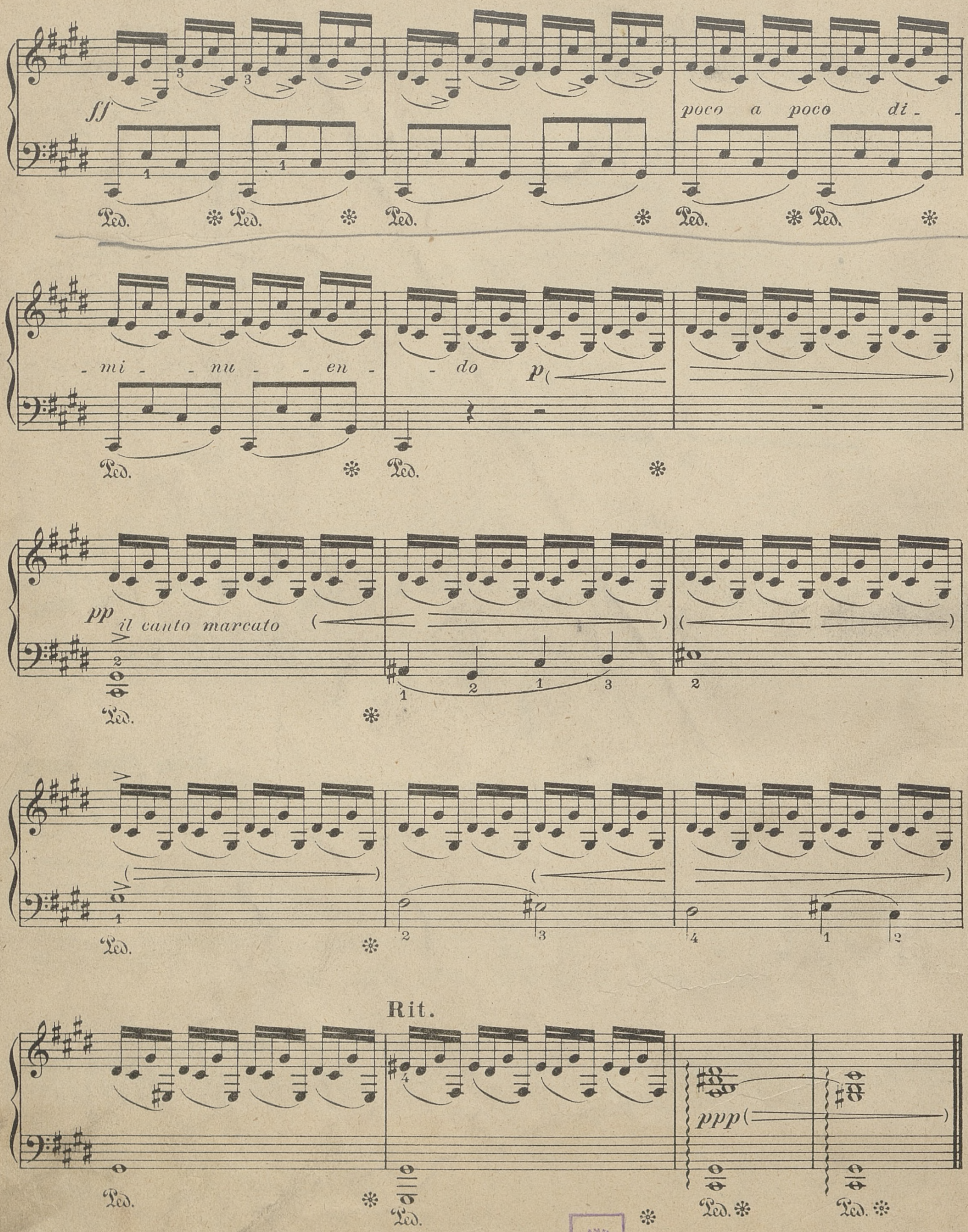

sf
f
pp
rf
mf
Ped.


pp
Rit.
Tempo 1o
p
8


Ped.
cresc.
dim.
f
p
cresc.


f
Ped.
Rit.
pp
a Tempo
p
cresc.


sempre cresc.
Ped.
f
ff
sempre f
p


ff
poco a poco di-
-mi - nu - en - do
p
pp il canto marcato
Rit.
ppp
Ped.